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February  
1957

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Vol. 28, No. 6

February, 1957

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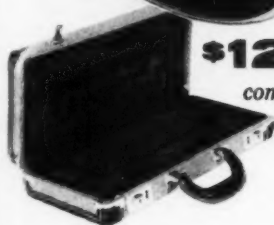
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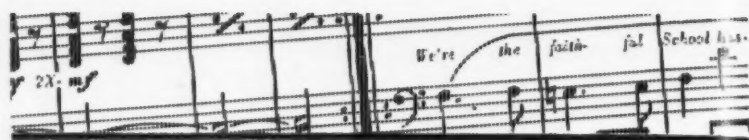
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## "They Are Making America Musical"



**Percy H. Riggs of Mobridge, South Dakota**  
Member, American School Band Directors Association

"The Band Director must regard the technical skill and musical understanding of his band members as the device through which lasting love and appreciation of music may be taught. He must examine all of his ideals and practices to be sure that each action is for the benefit of his band members and not for the admiration of his colleagues. Each Band Director should firmly believe that his teaching can only begin at the point when his band plays well," says Percy H. (Pete) Riggs, an Active Member of the American School Band Directors Association, and Supervisor of Public School Music, Mobridge, South Dakota.

Pete's educational background is what might be expected from any successful Supervisor of Music. He received his Bachelor of Ed. Degree at the St. Cloud State Teachers in Minnesota, and his graduate work at the University of South Dakota. The real story is in his professional experience. Both his mother and father were outstanding professional musicians. At the age of 11, Pete played professional cornet and drum. At 13, he directed his own band. He played in, and conducted many theater orchestras until the advent of sound movies came in. It was then that he entered the Public School Music field. He developed successful music programs at Waukon, Iowa; Manilla, Iowa; and his present position which includes directing the High School Band. During this period, he developed many new ideas in marching band. He is now noted for his outstanding concert as well as marching band work.

He was one of the original members of the A.S.B.D.A. Course of Study Committee, and is now the current President of the South Dakota High School Music Association. In spite of his heavy administrative as well as teaching schedule, he still enjoys his favorite hobbies of teaching, oil painting and working in his yard. He is tremendously proud of his lovely wife, two daughters, and four grandchildren. The SM Staff is proud to present Percy H. Riggs as one who is truly "Making America Musical."



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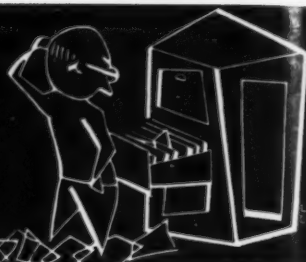
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February, 1957

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# SMART IDEAS



## Martin Freres Fingering Chart Has Two Sizes



A new clarinet fingering chart—in two sizes, for classroom and personal student use—has just been issued by Martin Freres Woodwinds, New York and Toronto.

Devised by Lester Merkin, director of Martin Freres Educational Department, the chart employs a method of numbering fingers and keys that has never before been put on paper, according to the announcement. Mr. Merkin, who is staff reed artist with the American Broadcasting Company in New York, and a former instructor at the U.S. Navy School of Music in Washington, D.C., had used the system for many years but had never before committed it to writing, the Martin Freres announcement said.

For classroom use, the Martin Freres Fingering Chart is printed in 22 to 29 inch size in two colors, and is equipped with metal edging and hangers. The Clarinet is reproduced in actual size for instructional purposes.

In the pocket size version of the same chart—which is called the "Students' Pocket Edition"—the author has added a series of daily clarinet exercises for development of tone and intonation, the same phrases he himself plays in his daily practice. Teachers distribute this condensed edition for

desk and home study use, the announcement said.

Copies of the Martin Freres Clarinet Fingering Chart may be obtained from Martin Freres Woodwinds, Buegeleisen & Jacobson, Inc., 5 Union Square, New York 3, N.Y.; in Canada, 720 Bathurst Street, Toronto 4, Ontario. A mention of The SM would be appreciated.

## Buescher Aristocrat Saxes Popular With Artists

Featuring well known Buescher precision and quality saxophone construction, these new Aristocrats assure richer, finer sound and "exclusives" that provide new mechanical dependability. The word "Aristocrat" on Buescher saxophones has been associated with a half century of many fine saxophone models. Sold at popular prices, Buescher Aristocrat saxophones are famous the world over.

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(Turn to page 65)

## New Phonograph Record Catalog Available Free



The 7th annual (1957) edition of the CRS AUDIO-VISUAL CATALOG (the Annotated List of Phonograph Records) is off the press and, we believe, many of our readers will find it of interest.

This revised and up-to-date edition, edited by Warren S. Freeman, presents approximately 1000 carefully chosen phonograph records, filmstrips and tape recordings from many manufacturers. Listings are arranged by subject area and grade levels suitable for use in kindergarten through college level and covers such categories as square dancing, language arts, rhythms, social studies and science—among others.

A new and distinguished feature in this 1957 edition is the inclusion, for the first time, of Rhythm Band Instruments—a new service that will be of value to many who use the current catalog.

All the teaching aids listed in this catalog, as well as those not listed, may be secured at the best school prices from the central ordering service of the Children's Reading Service Audio-Visual Department. This service enables schools to combine all purchases into one order for one shipment and one invoice. Copies of this new catalog are available free to teachers, librarians, principals or superintendents, if requested on official letterheads—otherwise 25¢ in coin or stamps. Direct



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### **Smith, Rascher, McGinnis Star On New Recording**

It has long been believed by Dr. Paul Van Bodegraven and Mr. Enoch Light, respectively director and producer of this new line of recordings, that the young people of America and the world would strive for higher musical achievement if given the opportunity to hear the instruments they were studying played by the "experts" . . . the truly great artists on these instruments . . . playing the selections which are actually a part of the training repertoire on these instruments.

Dr. Paul Van Bodegraven, chairman of the Music Education Department, School of Education, New York University, is the educational advisor for this series. After many, many months of intense work on the part of both Dr. Paul Van Bodegraven and Enoch Light and with the enthusiastic cooperation of the great artists in this series . . . the Award Artist Series became a reality.

This is a new series of educational musical recordings. Each album contains a 12" long playing 33 1/2 rpm, new high fidelity recording. The initial offerings in this series are devoted to: "*Music For Winds*." The first three albums available in this series are: AAS 33-701, Leonard Smith plays the Cornet; AAS 33-702, Robert McGinnis plays the Clarinet; AAS 33-703, Sigurd Rascher plays the Saxophone.

The new Award Artist Series is dedicated to the belief that artistic performances of music appropriate for young players will stimulate them to higher levels of musical achievement. Volume one in the series uses music of an intermediate grade selected for the most part from the New York State School Music Association manual. The selection of pieces for these recordings have been guided by a multiple aim: to create enjoyable listening for the music lover; to present the solo instrument in different moods; to provide the students of the wind instrument with an object lesson in style and interpretation; and to familiarize teacher and student with a variety of original and transcribed music for the instruments.

The artists in this series are not only the "top" men on their particular instruments but are all also very interested in the field of music education

(Turn to page 47)

# THE MAKING OF A MASTER



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## The Band Stand ...



By Arthur L. Williams, A.B.A.

A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

### December Biennial Conference Largest Attendance Ever

Yes, it's true! The Ninth National Convention of the College Band Directors National Association was the largest national meeting we have ever had. One hundred and seventy-five had registered before the end of the first day. No doubt but that the total registration was close to 200.

We present herewith a few of the highlights of the 1956 Biennial Convention, held in Chicago, Illinois, December 13-15, 1956.

#### I. NEW NATIONAL OFFICERS ELECTED

Elected to serve the College Band Directors National Association for the next two years were:

**PRESIDENT** — Frederick Fennell, Director of Eastman Wind Ensemble, Eastman School of Music, University of Rochester, Rochester, N. Y.

**VICE PRESIDENT** — James Neilson, Director of Bands, Oklahoma City University, Oklahoma City, Oklahoma.

**II. SITE of the TENTH NATIONAL CONVENTION** will be the University of Illinois, Urbana, Illinois, where the college band directors will pay honor to Dr. A. A. Harding, Director Emeritus of the University of Illinois Bands, and Honorary Life-President of the College Band Directors National Association.

Meetings will be held in the new Band Building now being built, a monument to Dr. Harding, the Dean of American college and university band directors.

**III. The Committee for Research into Problems of Tone Production and Techniques** made comprehensive reports on progress made during the past two years. It is expected that a Test Record to be used as a teaching device for the study of CORNET TONE will shortly be released. Serious study of baritone-euphonium tone is now being considered. Also at this same meeting a start on a "Clarinet Tone Evaluation Survey" was made with the entire membership present recording their judgment of eight series comprising four soundings of the same pitch. Later similar tests using different types of mouthpieces and cane and plastic reeds will be added. The findings of this important committee will be made available to all educators as well as instrument manufacturers upon request. The Research Department of C. G. Conn, Ltd., Dr. Earle Kent, Director, has most generously made its entire facilities available to the CBDNA Committee for these important studies.

**IV. Committee on Standardization of Woodwind Fingering Nomenclature** presented its first report under the

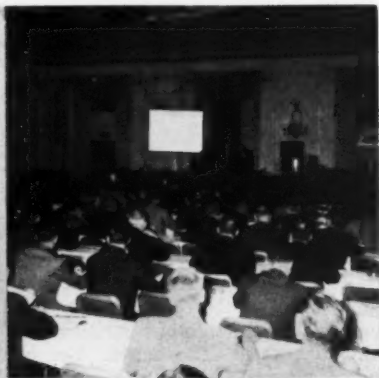
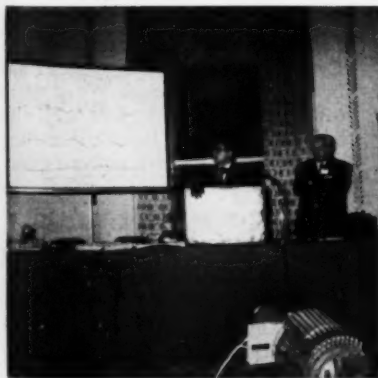
chairmanship of Randall Spicer of Washington State College, Pullman, Washington. In the discussion, it was clarified that a uniform system which can apply equally well to all woodwind instruments must be found. Three considerations as to charts were made. a) Dot-number; b) Dot-letter; c) Number letter. The latter of these at the present time is favored by the majority of those present at this session.

**V. NORTH CENTRAL DIVISION** in meeting at Chicago elected Frank Peirsol, Iowa State College, Ames, Iowa, as Division Chairman to serve for the next two years.

**VI. 1956 CBDNA BAND COMPOSITION AWARD** of \$300.00 in the College Faculty and Professional Composer category was awarded to Mr. Ronald LoPresti of Williamstown, Mass., for his CONCERT OVERTURE FOR BAND. Mr. LoPresti is a graduate of the Eastman School of Music where he studied composition with Louis Mennini and Bernard Rogers. Thirty-three compositions, representing 17 states, were received and considered by the CBDNA Committee—Frederick Fennell, James Neilson, and Chairman Bernard Fitzgerald. There was no award in the College Student Composer category even though seven compositions were submitted, one a symphony comprising 150 pages of full score.

**VII. 1956 CBDNA SERIES OF ORIGINAL BAND COMPOSITIONS.** This was the third series, the previous having been in 1952 and 1954. Excellently played by the University of Michigan Symphony Band were the following:

1. Marche du Concert (representing the SW Division) . . Houston Bright (2:30 min)
2. Symphony No. 1 for Band (Calif-W Division) . . Frank Erickson (12 minutes)
3. Introduction and Scherzo (NC Division) . . Tuckey (5 minutes)
4. Ode and Scherzo (E Division) . . Ihrke (6 minutes)
5. Paen-Dialogue for Winds (NW Division) . . Hartley (5 minutes)
6. Soliloquy and Dance (NC Division) . . (Turn to page 49)



CBDNA members who attended the "Sound Research" session were greatly impressed by the progress the committee has made during the past year. (lower left) Dr. Jody Hall, C. G. Conn, explains figures on the projection screen as Jimmie Neilson, national chairman, looks on. (lower right) More than 100 college band directors "took the test" during the session of the National Convention held in Chicago last December.



These 90 accordionists were warmly received by the fans during one of our halftime football shows at the University of Tulsa. We considered the experiment very successful and intend to repeat the performance in the future.

## Use of Accordions With Marching Band

By Dwight Dailey

I have been asked to convey my impression of the half-time show which was presented at the University of Tulsa-New Mexico football game on September 15, at which time 90 accordions played along with the Tulsa University Band. The accordion has become a very popular instrument recently and it is heard often on TV and on radio. Many accordions have appeared in Horace Heidt's amateur contests, on Lawrence Welk's TV shows, and on many other shows. Tulsa, a city of 250,000, has no less than ten accordion schools and institutions of music which teach the accordion.

The idea of having a massed accordion band playing with a marching band is quite unique, and there may be much difference of opinion concerning the value of such a combination. I was frankly curious to find out how the sound of the two groups would blend.

Since my experiences with the accordion are very limited, I decided to mass the accordions in a show similar to the one we directors use on our popular "Band Day." In other words, no marching would be done, just play-

ing in formation. There were many problems to solve, such as the selection of music in the same key, the production of precise clean playing, with good rhythm and tempo. With the help of one of the local music teachers, we found *just two march books* (publishers take note . . . Editor) that were published with accordion parts in the same key as the band parts. We chose to do two marches from the Bennett Band Book, No. 1. The accordion parts are divided into four parts with plenty of doubling on bass pattern.

The accordion players chosen for the group ranged in age from nine to seventeen. We required them to memorize the music and then had a rehearsal out of doors on the practice field before adding the University Band to the group.

The accordions were arranged in a tight block in the center of the field with a simple design of bandmen surrounding them. The outside files of accordions played the fourth and third parts, while the inner files played first part and the center files played second. At all times the accordions could hear their own instruments playing first

part. The outdoor rehearsal was surprisingly good, but the matter of tempo and playing together needed much attention. When the Band was added, the balance and blend of the two groups was something of a problem since the brass and percussion were inclined to overpower the accordion tone. So the Band was asked to play much softer than it is accustomed to playing on the field.

The performance went well and the experience was a rewarding one. I am sure the young musicians got a great thrill from their appearance with the University of Tulsa Band, since they might never again have such an experience throughout their musical careers.

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.*

The End

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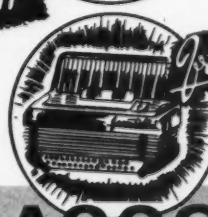
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## The Brass Workshop

By B. H. Walker

### Valve Instrument Legato Playing

The players of cornet, trumpet, french horn, baritone and tuba have found that at least one section of almost every serious band or orchestra selection, as well as solos for these instruments, is of a slow, song-like character and should be played in a smooth, connected manner known as "legato" playing. One of the most beautiful traits of a brass instrument is its ability to sing and it is legato playing that makes it seem to sing. The Italian word "legato" means bound together. Two or more notes bound together by a curved line are played slurred and a legato passage is one in which all, or most of the notes are slurred together. The study of legato playing for valve instruments of the brass family includes two ar-

Send all questions direct to B. H. Walker,  
Director of Music, Gaffney High School,  
Gaffney, South Carolina.

tistic phases—(1) slurring and (2) legato tonguing.

#### The Slur

When two or more notes are bound together by a curved line, the first note played after taking a breath should be attacked with the tongue in order to start the lips vibrating, but the following notes may be slurred by merely continuing the flow of breath and changing valves. To aid in the smoothness of this transaction:

(1) Keep the lips vibrating between notes. If the vibration of the lips stops, even for an instant, during the change from one note to the other, the sound will break for a fraction of

a second and the smooth quality will be somewhat destroyed. The slur should result from the proper use of the lips in contracting them when slurring upward and relaxing them when slurring downward. Do not shove or push into the next note by a sudden change of the breath pressure but glide smoothly.

(2) Enunciate "aa-ee" on the upward slurs and "ee-aa" on downward slurs. In this way the tongue helps by arching upward in the middle and creating a smaller air passage but this should not be overdone so as to choke the resonance of the upper note. In slurring downward, the tongue lays flatter and the opposite effect is achieved.

(3) Roll in the red portion of the lips very slightly as the tips of the fingers would in picking up a needle. This should not be overdone, but should act as an aid in helping close the lips and shorten the vibrations when slurring upward.

(4) Close the opening in the lips by pressing the lips tighter against each other when slurring upward and roll them outward and open them as in saying "O" or "A" when slurring downward. When slurring to an ex-

(Turn to page 52)

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## The Clarinet Corner...

### Contest Time

Once again it is time to consider those solos that might be appropriate for the contest. An important principle must be observed here. Solos must be chosen in light of the student's ability level. It is **WRONG** to choose a solo that is too difficult for a student but equally wrong to choose one that is too easy. The suitable solo is one that offers stimulus, a certain amount of challenge, and opportunities for technique, phrasing, and interpretation. Some directors erroneously think that the clarinet repertoire may be summed up in the Weber Concertino, Mozart Concerto or Brahms Sonatas. As important and wonderful as these works are they do not meet the needs of a great number of students.

State contest lists are sometimes misleading. It is not unusual to find solos

### By David Kaplan

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

out of place, that is, an easy one in the difficult listing with a medium one in the easy listing. For instance, the two splendid arrangements of Bellison, Divertimento in B $\flat$  and F (Ricordi), were badly misplaced on one state list. The B $\flat$  is obviously easier with very little technique while the F has some fast technique. Yet the B $\flat$  Divertimento was placed in the medium category while the F remains in the easy list. Such a mistake is incredible but unfortunately not isolated today.

Directors must personally examine the music. Lists are helpful to the extent that they show what exists and where to get it. In the last analysis it is the director who must consider the

solos in light of his student's ability. Here are a number of suggestions, some new some old, in the various gradings.

#### Grade I-II

Little Serenade - Purcell (Worley), Jack Spratt.

Vielle Chanson - Clerisse, Wahr (Stubbins Coll. Vol. 2).

Suite Miniature - Gretchaninoff, Rubank. Several possibilities such as Fanfare, Song of Dawn.

Seven Melodic Pieces - edited by David Weber, Leeds (includes Grade I, II and III numbers).

Mt. Vernon Minuet - Langenus, Carl Fischer.

Sonatine - Weinberger, Carl Fischer.

Air - Phillips, Associated.

#### Grade III

Air & Courante - Lully (Kaplan), Jack Spratt.

Promenade - Clerisse, Andraud.

Minuetto - Locillet (Kaplan), Jack Spratt.

Little Concerto - Collis, Hansen.

Aria & Preso - Aubert (Waln), Kjos. (Grade 3+)

Divertimento - Mozart (Bellison), Ricordi.

Trois Petites Contes - Desportes, Wahr (Stubbins Coll. Vol. 1).

(Turn to page 46)

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19

# Why Solo?

By Forrest J. Baird

As music teachers, how far should we go in encouraging students to develop a high degree of competence as soloists on their chosen instruments? Can we justify, within the framework of our objectives, the long, tedious hours of study and work that must be put into the perfection and memorization of an instrumental solo for public performance?

I teach brass instruments at San Jose State College in California where students are required to study their major instrument and play and pass a solo audition every year that they are enrolled in the music department. Year after year students pose the same questions and give the same arguments against this requirement. Entering students protest that they know enough about their instrument to teach it successfully in schools. They can see no reason for spending more time to develop greater competence as performers. Some students have serious mental blocks about this and put up quite a resistance to learning!

## - Against -

A study was made in which sixty-one music teachers graduated from San Jose State College during the years 1949-1953 and the college music faculty rated the importance to a music teacher of forty-eight skills or competences that the college curriculum is trying to develop. The study revealed a significant difference between the attitudes of students and faculty on the need for playing competence and on the way this competence can best be developed. In the judgment of graduates, out-

standing ability as a soloist ranked thirty-fourth of a possible forty-eight skills, while in the judgment of the faculty at the college this skill was eighteenth of the possible forty-eight skills.

Yet knowledge of standard solo literature was judged by graduates to be of enough importance to rank in twenty-seventh place while in the judgment of the college music faculty this skill was thirty-fourth of the forty-eight possible competences listed.

Graduates and faculty were closely agreed on the need for music teachers to have outstanding ability as *ensemble* performers in at least one area of music. This competence was judged to be fourteenth by graduates and twelfth by the faculty in relation to the other forty-eight competences listed.

These persons were also asked for comments on the requirements that the curriculum makes upon students. Here are some typical statements about solo performance:

(1) It is more important to be well acquainted with several different areas of music than it is to be an outstanding soloist in one area. A real teacher, not an artist, can understand the average child's problems and give him the encouragement and incentive to study further. Artists often frustrate students; thereby defeating the purpose of music education.

(2) I have yet to be shown why it is important for a teacher to have outstanding ability as a soloist. It helps but is not necessary. Desirable, yes, but not so necessary as we were given to

understand!

(3) There was too much stress on solo performance—a teachers college is not a conservatory of music. More stress should be placed on instrument playing in ensemble groups.

One member of the faculty wrote:

One of the weaknesses of our program is that the student pursues skill in one performing medium (instrument or voice) for four years, and then in the teaching field concentrates by necessity on conducting as a performing media.

In face of this sentiment against an emphasis on solo work, how can we refute arguments put forth against the development of high competence in this specialized skill? Some further arguments generally presented against solo work are:

1. Solo work stresses individual rather than group achievement. Music should be a cooperative enterprise with people working together for a common cause rather than for the aggrandizement of an individual.

2. Solo playing stresses facility instead of the development of complete musical competence. Individuals become enamored with "how many" instead of "how well."

3. The time spent studying and memorizing a solo could be put to better use in systematized practice or in ensemble playing.

## - For -

Here are some arguments on the other side of this debate:

1. Solo work is the most effective



motivation for practice. The need for recognition, the need to impress others favorably, the involvement of the individual in a completely personalized expression make solo playing a vital, worthwhile, and attainable goal for most of our students.

2. If properly supervised and balanced with other practice and ensemble experience, solo playing is the finest means of developing complete mastery of an instrument. Most of us will agree that musical expression is completely dependent upon technical proficiency; the individual has no possibilities as an artistic performer until he has facility enough to be in complete control of his media of communication.

3. Solo work develops endurance and range far beyond the limits demanded by the usual routine of ensemble playing. This calls for emphasis upon correct methods and the formation of the best possible playing habits.

4. Solo work may establish self-confidence and self-reliance. Performers who can play a solo should have no trouble carrying a part in an ensemble; they are not easily unnerved or flustered by public performance or by the mis-cues of others in the group.

Most teachers are working for a balance between the two extremes presented here. They know that it is absolutely essential that the playing skills, the facilities, and the ability to read music with fluency be developed to the fullest degree if the musical experiences we provide for our students are to carry over into their recreational or avocational life. Have you ever tried to play chamber music with people who couldn't read music? One player who doesn't carry his part leaves the others helpless.

On the other hand, I play in an orchestra of about seventy men who learned to play well during their school years. During vacation periods they may not touch their instruments for two or three months at a time. Even during the regular season of the group, they may not play from one rehearsal to the next, but because correct habits were developed at one time or another during their lives, they play their instruments with authority. All of the good habits formed years ago have been retained.

On the opposite side, we all know persons who "dabbled" in music at some time but no longer participate in musical activities because correct habits and skills were never developed to the degree that these persons became self-sustaining, self-sufficient musical performers.

For a prospective music teacher, solo playing and complete mastery of his

instrument are musts. These are his contact with the literature for his instrument, his best means of gaining prestige in his school community, and in gaining the respect of his students when he is placed in teaching. His ability to demonstrate a technique, to play a musical passage or selection with authority will do more for him than a thousand words or a dozen letters of recommendation from his friends.

Most music teachers declare that their ultimate goal is to develop good ensemble players and good ensembles, yet at the same time help the individual students develop as persons and as musicians. I submit that one of the best ways to do this and to keep them playing long after they have left school is to develop correct playing habits through solo work.

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.*

The End

## Keyboard Experience News

By Marlon S. Egbert  
American Music Conference  
332 So. Michigan Ave.  
Chicago 4, Illinois

We reported in this column that many teacher-training institutions in Texas are including keyboard experience as a part of the classroom teacher's training in music. I had occasion to visit Southern Methodist University in Dallas, Texas recently, finding a fine keyboard program in progress. In fact, I was told that applied music majors have been exposed to this phase of music education and have been most grateful for a review of the fundamentals that are included. Many fine musicians need this type of review, for sometimes they become so engrossed in the skill of playing that the fundamental understanding of music is quite vague in their minds.

It was also my pleasure to visit the University of Texas in Austin where my good friend Charlotte DuBois is continuing her excellent work in group instruction on the piano and keyboard experience. Miss DuBois has been a pioneer in this field, so it was interesting to see the work she is doing with education majors to help them become familiar with the piano for their training in classroom music.

At the North Dakota State Educa-

tion Association Convention and the Oklahoma State Education Association Convention, the music sections had a session concentrating on the keyboard experience program. Music specialists in general are in accord that the classroom teacher is able to make effective use of the piano when she has the responsibility of her own music, and there are more and more workshops being held for teachers to acquaint them with some functional keyboard knowledge.

Mr. Charles Cunningham and Mr. A. H. Long were most gracious hosts when I had the honor to visit their Ponca City, Oklahoma school music program. Keyboard experience has been a part of their program for at least three years. The children from the third grade on up make use of the keyboard along with the bells and autoharp with considerable skill. The teachers said that the children are reading with greater skill, and they recognize definite improvement of the uncertain singers. Mr. Long stated that the keyboard experience program has its positive effects in the instrumental program, for the children come to him with a greater musical understanding than ever before.

## ACCORDION BRIEFS

By Lari Holzhauer  
Executive Secretary  
Accordions Teachers' Guild, Inc.  
R4, Box 306, Traverse City  
Michigan

Anthony Galla-Rini, foremost accordion artist, teacher and arranger, has returned to Los Angeles, California, after spending a year in Minneapolis. He was formerly a faculty member of Occidental College, Los Angeles, and the Los Angeles Conservatory of Music and Arts. It is hoped he will again become a member of the faculty of these schools. Galla-Rini's future address will be 627 East Colorado St., Glendale 5, California.

During a recent visit to Louisville, Kentucky the Executive Secretary of the Accordions Teachers' Guild, Lari Holzhauer, discussed plans with the members there and it is planned that a Kentucky State Chapter of the ATG will be organized in January or February.

Plans are also being made in Fort Worth, Texas, by the ATG members there for the formation of a Fort Worth Chapter early in 1957. Fort Worth has organized an Accordion

(Turn to page 49)

# Some General Hints On— “How To Practice”

By Robert Egner



Robert Egner

Many students fail to develop competent performing ability because they apparently do not know *how* to practice. The importance of learning this lesson early can hardly be overemphasized. We have all heard the famous dictum that a half hour of the right kind of practice is worth more than weeks of the wrong kind, but exactly what is involved in the “right kind” of practice?

It is not enough to say that a student must practice “long tones,” scales, arpeggios, etc., daily for an hour or longer, nor is it enough to emphasize that he should practice slowly and conscientiously. The student must be taught, more precisely, how to attack each problem of performance in such a way that desirable objectives can be achieved in the shortest possible time. When a student can see *for himself* that certain ways of practicing actually do improve his playing, he is more likely to take such suggestions seriously. I shall outline some of the more important problems that a student usually faces in practicing. In the brief discussion that follows these problems will be considered in general terms with no specific reference to any one instrument.

Assuming that a student has an average “ear” for music and that he has an acceptable instrument to play, he can develop a reasonably good tone and “play in tune” if he forms the habit of critical listening. One should learn to listen carefully to every tone produced for quality and accuracy of pitch. A few minutes of special practice each day on this problem is of great value,

but much is lost, however, if the student fails to observe the necessity of careful listening *all* the time. One method of working toward this objective is to play very slowly, octaves, fifths, fourths, etc. and to check these intervals with a well tuned piano for accuracy of pitch. The quality of tone can be greatly improved in practicing “long tones” by thinking in terms of clearness of sound and “straight lines.” No tone should ever give the impression of wavering but should give the listener the feeling of straight lines.

Another problem that is very important and should be given considerable attention is rhythmic accuracy. Many students can not sight read music very rapidly because they apparently have not learned to memorize the “feel” of common rhythmic patterns. No matter how well one can read “the notes,” he must be able to sense their rhythmic sound. I have found that if the student can play or sing about fifteen of the most common rhythmic patterns accurately, new combinations of tones using these *same* rhythms (such as one finds in sight reading) present no special difficulty. One method of acquiring the “feel” of rhythmic patterns is to spend about five minutes each practice period in playing the more common rhythms on one single note. The student who has acquired this ability to sense rhythms will find sight reading much easier than the one who has to stop playing in almost every measure because he does not know how the “piece should go.”

Still another problem that most students find difficult is how to practice

technical passages. The problem is essentially how to get the desired results with a minimum amount of time. For example, in a long scale passage or an arpeggio one can practice the notes slowly again and again and accomplish very little unless a more specific method of practicing is devised. One way of attacking this particular problem is to play in slow tempo and slightly accent the notes on each beat. More specific directions are needed, however, than merely to (1) play in tempo and (2) accent the first note of each count. The particular notes in a running passage that are “missed” should be given special attention. If a running scale is rhythmically divided into four notes to the beat, for instance, then whatever notes are fumbled can be “cleaned up” by starting four notes below the *one giving trouble* and ending with an *accent* on this latter note. A few times repetition of a passage using this method makes an almost incredible improvement in technical facility.

If the student is given special instruction in techniques of attacking problems he can accomplish considerably more than if he is encouraged to spend time merely “practicing.” Desirable objectives are not achieved by any “hit or miss” method but only by careful analysis of specific problems to be solved. It is a mistake, of course, to assume that there is only one way to practice and all others are wrong. Any method that does help the student make *progress* is, in the last analysis, an appropriate method and should be used.

*This Community Wanted a 90-piece Symphony!... and got it!*

## University-Community Symphony

By Alta M. Carvajal

"The pupils in my orchestra are the cream of University musicians. They play the classics; they play them well. Yet, so rarely are their concerts heard by an off campus audience. What can be done about it?" Thus mused Edward C. Tritt, professor of music education, in his office at the University of Redlands one afternoon six years ago.

Redlands, a town of some 22,000 residents in southern California, is the home of many retired business and professional people. Vocational retirement does not mean mental retirement, nor a lessening of recreation and avocation interests, further meditated Professor Tritt.

Believing that retired musicians, both professional and quasi-professional, would find ensemble playing with university students inspiring and rewarding, Professor Tritt conceived the idea of taking the campus to the community, as it were. Through newspapers and circulars he invited qualified adult instrumentalists in the town and surrounding communities to participate in a university-community instrumental ensemble. The response was gratifying; and the University-Community Symphony Orchestra was brought into being.

From an ensemble of 40 university students, the re-organized University-Community Symphony Orchestra expanded to 90 musicians, representing a well-balanced symphony of full instrumentation. The enthusiasm of the adults gave inspiration to the students; and the performances gained a sensi-

tivity and maturity not possible through technical skill alone.

"We have members who formerly were associated with the Boston Symphony, North Carolina State Sym-



Edward C. Tritt, Director-Founder, of the University-Community Symphony Orchestra of the University of Redlands.

phony, Rochester Philharmonic, Minneapolis Symphony, and Hollywood Studios to mention only a few," said Professor Tritt.

With his re-organized and enlarged ensemble, Professor Tritt expanded the

repertoire to include more American music by contemporary composers. Although the curriculum is based on the classics, Redlands has long been known as a friend of the contemporary American composer; and at least one American composer is represented on the majority of concerts given by the School of Music.

With his ensemble including adult personnel representing twelve communities within a sixty-five mile radius, he found neophyte composers in these communities without an outlet for their creative works. To these people he has given help and encouragement to further develop their creative skill.

The University-Community Symphony Orchestra has given a total of nine premiere performances during its short period of existence. Perhaps the most outstanding was in the spring of 1955 when in conjunction with the Vine Street Musical Workshop of Hollywood it gave the premieres of "Mississippi Suite," by Charles K. Hoag, and the revised "Symphony No. 1" by Wayne R. Bohrnstedt, before an audience of 1600.

Whereas five years ago Professor Tritt felt it a real accomplishment to provide composers in the San Bernardino valley with an outlet for performance of their creative orchestral works, the area has now expanded to national scope. No one can accurately judge the cultural influence that this group has in this area where all citizens are privileged to hear good symphonic music free of charge.

The End

## Maximum Solo and Ensemble Participation

By Gladys Stone Wright

One of the soundest ways to build better bands is by motivating the individual players to become more proficient performers. An excellent motivating force for the improvement of the individual performer is participation in the Solo and Ensemble Contest. Where maximum solo and ensemble contest participation by members of the band is obtained, a marked improvement in the band's ensemble performance will invariably result.

The preparation of students for solo and ensemble performance can consume a considerable amount of the director's time. However, careful routining and close supervision of the details of preparation of the student will not only reduce the amount of the director's time required, but will also make it possible for more students to participate in these events.

The author has found the following procedures to be helpful.

### Select Music Early

The student should select the solo at least six weeks prior to the date of the contest or performance. A poorly prepared solo wastes the time of both the performer and the audience. The solo can be selected either from the school's solo-ensemble library or from a selection of music obtained on approval from a music dealer. Even though the music may be in the school library, the student should purchase his own copy for use at the performance. If the student is studying privately, the private teacher may help select the solo, but always with the approval of the band director.

### Arrange for Accompanist

The accompanist should be assigned about five weeks before the contest. The music is given to the accompanist as soon as possible. It is a good idea for the director to do no accompanying since this requires too much of his time and makes it difficult for him to do other preparatory and administrative work necessary for the contest.

A list of accompanists, approved by the director and selected from the available and adequate pianists in the school and community, can be maintained in the director's office. The student selects his accompanist from this list.

After selecting his accompanist the player should take it upon himself to make a personal contact with the accompanist. (This is a good time to get the music to the accompanist). At least three and not more than six rehearsal appointments of twenty minutes to an hour should be scheduled with the accompanist. These rehearsals should be distributed over a period of time of several weeks prior to the date of the Solo and Ensemble Contest. This gives all of a given accompanist's players adequate attention and will prevent a log-jam of last minute rehearsals.

It is generally recognized that practice *with* the accompanist is not particularly valuable until *after* the soloist has learned the solo part. After the solo has been well prepared, putting it together with the accompanist will not take a great deal of time. This is the reason that rehearsal time *with* the

accompanist be held to the minimum required for good performance. The accompanist will appreciate this too!

### Preparation of the Music for Rehearsal

Number the measures of both the piano and solo parts numerically with a soft pencil. This will enable the student and accompanist to rehearse certain parts of the solo without the time consuming task of counting measures each time. Have the student write his name and the name of the school in the upper right hand corner of the music. The music is now prepared for rehearsal but also for the judge at contest time. The student can also underline the dynamic markings with red pencil and the tempo changes with blue pencil for greater clarity.

### Teaching the Solo

The solo should be introduced to the student by the director unless the student is studying privately, in which case it is not necessary for the director to rehearse with the student during the early stages of preparation. A student not studying privately should have a lesson on the solo within a week after he has received it. This will get the student started off on the right foot and with several additional rehearsals with the director before the recital to check on the rhythm problems, fingering, phrasing, and agogics, a well performed solo should result.

### Advanced Students Can Help

To enable the director to have more time to help more students, it is often



beneficial for advanced players to help the younger, less experienced ones. Rhythmic problems, fingering, and other obvious musical elements can be checked by the advanced player. Not only does this help prepare the young player, but it helps the advanced player to check his own methods. Occasional checking by the director of the young player and supervision of the student teacher will enable the director to control the finished performance.

### Collection of Fees

A student treasurer can collect the contest fees. He can at the same time collect the information for the preparation of the entry forms for the contest. These can then be typed by a student secretary. This procedure will save additional hours of the director's time.

### Pre-Contest Recital

A recital about a week prior to the contest is essential for the best results. By performing the recital from memory the player will be certain to have his solo well memorized for the contest. If possible, the recital should be reasonably formal and arranged closely to the contest situation. The director should be present. He can serve as the "judge" and write on a contest type blank on the performance. From this "judge's report," he can prepare comments to help the student's further preparation for the contest. In some cases a local musician who is familiar with the school music program can also be invited to write comments. After the recital, the director can meet with the accompanist and student to discuss any difficulties that were encountered.

### The Day Before the Contest

A schedule showing the time and room of each student performing should be prepared. This can be done by a student secretary. This schedule

can also include other vital information needed by the director and the student for the day of the contest. Each student is responsible for picking up his information sheet.

Since the accompanist seldom gets paid, it is recommended that the students pool some of their resources to either purchase a small token gift or send her flowers on the day of the contest to show their appreciation. It is good education to teach students to show appreciation.

It is the student's responsibility to have his instrument in good playing condition and with adequate reeds if he is a woodwind player. Getting a new reed the day before the contest can be disastrous.

### The Day of the Contest

It is difficult for the director to hear each student or ensemble on the day of the contest. This is especially true with a large number of students participating. By teaching the student how to tune and warm up properly, the soloist can be put on his own. He can go before the judge with confidence even though his director cannot be present.

The student should be responsible for tuning his instrument with the piano. At the rehearsals before the contest, work with the student on tuning. Have him practice tuning with more than one piano in the school. The fact that pianos are supposed to be tuned to A-440 yet are quite often below this level should be brought out to the student. Have the student prepared to "pull" his instrument flat if necessary to get down to the piano. In extreme emergencies where the piano is so flat that a musical performance is not possible, the student should be instructed to ask the judge's permission to perform without accompaniment. Most judges will appreciate this

and at the same time a student will not consider it catastrophic.

The soloist should be taught to warm-up about thirty-five minutes ahead of his scheduled performance time. More time will only wear out the lip and give him the 'jitters.'

Listening to other students perform should be encouraged by the director. This will teach the student many things whether he be advanced or relatively inexperienced, by broadening his concepts of musicality and by giving him a better idea of his own level of performance. This student should not be asked to audit other's performances during the hour before his own since he will need this for his own preparation.

### After the Contest

Have the student pick up the adjudication sheets on the following Monday in the Director's office. This gives the director an opportunity to study the sheets over the week-end and avoids confusion at the end of the contest day. The director can congratulate and otherwise counsel the student at that time.

### Save Work with Paper Work

The application of the above ideas has been condensed into a check-list. The use of this check-list by the student will take much of the load of preparation off the director. Six weeks prior to the contest, the check-list questionnaire is given to the students contemplating solo participation. This can be done to all of the students at the same time. A sample check-list is shown below. This list can be kept by the student in a notebook or in his instrument case. Each item can be checked as each step is completed.

(Turn to page 48)



(Left) Patty Weigle, high school clarinetist, rehearses grade school clarinet trio composed of Ned McCahan, Russell Stucker, and John Mann. This trio received a superior rating at the Contest last spring. (Center) Russell Gillem performs his solo with student pianist Judy Vogel. All accompaniment is either done by school or community pianist, thus freeing the director's time. (Right) This Freshman Clarinet Quartet has been playing together for three years. The Quartet composed of Sharon Coats, Wanda Stucker, Patty Weigle, and Patty Waber has received a Superior Rating each year.

# The Carl Instrument Aptitude Test

By Edward L. Carl

When I first began instrumental teaching about 8 years ago, my instrument aptitude theories received a rude shock. As luck would have it my first job was in a school for Cheyenne Indian children in Montana. At the first meeting of prospective band pupils I gave a standard music aptitude test and noticed the lip and mouth structure of the candidates. I was not at all pleased to find that most of the Cheyenne are thick-lipped individuals, who, according to the book, would not be well suited for cornet or other shallow cup brass instruments. However, I did notice one thin-lipped individual who looked like a good trumpet prospect, and I made my plans accordingly.

The next day I gave them all a little talk on how they should try to choose an instrument for which their lips would be suitable. I told them that the tuba, baritone, and trombone would be good instruments for those with thick lips, and the trumpet and alto horn would be easier for any with thin lips. Then I asked for their choices. To my chagrin about six thick lipped boys wanted to play trumpet, and the one thin lipped boy wanted to play tuba.

In order to demonstrate what I was talking about, I invited one of the thick lipped boys to try a trumpet, thinking that he would have a hard time and produce a poor tone. He surprised me by hitting C above middle C without effort on the first try, and with fairly good tone. Then I invited him to try the tuba, hoping to show him how much easier that would be for him. Again I was surprised when he could produce only a poor tone, and not any low tone. Taken aback by this, I called upon the thin lipped boy to try the trumpet. He

could produce only a very poor low tone, after much trying. Then I let him try the tuba and he produced a beautiful low tuba tone. After a few moments I recovered from the shock and decided that one could not judge instrument aptitude by observing facial appearances. I decided to have each boy try the various instruments, and by observing his tone on each, and the amount of effort necessary to produce this tone, to determine which instrument he was best suited for. This was



Edward L. Carl

the birth of my instrument aptitude testing method.

After trying instrument aptitude testing upon a large number of children and adults, over a period of several years, I believe I have perfected the test to the point where I would like to see it tried by other instrumental teachers, in order to obtain their com-

ments on it. To me it has proven almost indispensable. For example, when I began a new teaching position, I found one boy in the band struggling to play flute, but succeeding only in producing a very poor tone after almost a year's work. He just did not have the lip structure and lip flexibility which go to make up a good flute embouchure. The instrument aptitude test revealed aptitude for the lower brass instruments. Switching to tuba he accomplished more in one month than he had in a year on the flute. Here are some of the advantages I have found in this test:

1. It helps the teacher to see which instrument or instruments the child or adult has most aptitude for, and which instrument or instruments he is not suited for.
2. The person tested can see for himself which instrument or instruments are easiest for him and will then tend to want to play one for which he has the most aptitude rather than the one which has the most glamour.
3. The test arouses interest in the various instruments. Testing of entire grades affords an excellent method of discovering new talent and interesting new prospects. For example, if a child can go home and tell his parents that he was given an instrument aptitude test, showing them on paper the results indicating aptitude for the clarinet and saxophone, and telling them how much fun it was to blow these instruments, a new band member is likely to be forthcoming.
4. The test helps prevent the discouragement which results when the pupil starts on the wrong instrument and finds it necessary to change instruments after months of futile practice.

## Test Objectives

1. To determine specifically what instrument or instruments the child or adult is best physically and mentally suited to play.
2. To determine rhythm and pitch quickly and easily.
3. To motivate instrumental music interest in person tested and in parents.
4. To give the child an opportunity to see for himself which instrument he is best suited for.

## Testing Equipment

Whenever possible it is better to have the actual instruments available for testing. The advantages of this are obvious. For example the child can go home and say "I was tested today and found that I was best suited to play a clarinet or saxophone. I certainly liked that clarinet." However, I have often used substitutes for the actual instruments and have found these quite effective. Substitutes are listed under the various test parts.

## Testing Procedure

This is an individual aptitude test. The test is divided into 10 parts and is an individual test. Testing time ranges from 5 to 15 minutes. The test may be given to all persons desiring test at appointed times, or to an entire grade. For example, if the instrumental music program begins in the 5th grade, all 4th graders may be tested at the end of the year, or beginning of their 5th grade year. The tester will develop testing ability after administering the test to several pupils. Things to observe

- a. Lip, tongue, and teeth positions.
- b. Effort necessary to produce tone.
- c. Tone range possible.
- d. Type of tone produced.

After explaining the nature and purpose of the test to the entire class or school, and to the parents through a letter, you are ready to begin individual testing. Have your equipment in readiness together with a testing form or check list noting the child's name and test results. Begin with part 1.

1. **PITCH TEST.** Equipment: piano, tonette, or other instrument for playing melody. Have the child sit with his back toward you. Ask him to listen carefully to the melody you are about to play. Play the first 6 notes of "You're In the Army Now." Then explain that you are going to play it again several times, some the same or correct, and others different or wrong. Play melody seven times, first time correct, second time with wrong note a major 3rd off, third time correct, fourth time with wrong note a minor 3rd off, fifth time major second off, sixth correct, last time minor second

off. Note child's ability to distinguish correct from incorrect and indicate pitch as excellent, fair, or poor.

2. **RHYTHM TEST.** Equipment: chair placed in front of child's chair so that he is able to tap on seat with his hands. Explain that you want him to listen as you tap and then to tap same rhythm. Tap rhythm for first 6 notes of "You're in the Army Now." Repeat if child does not tap correctly on first try. Then tap next 7 notes of same tune. Child who taps both correctly on first trial is excellent, tapping either on second trial fair, tapping neither on second trial poor.

4. **FLUTE TEST.** Equipment: flute mouthpiece, fife, or empty "coke" bottle. Show child lip formation for blowing flute and ask him to blow without fingering instrument (use mouthpiece only if flute is available). If child succeeds in blowing low tone ask him to tighten lip and blow harder to obtain higher tone. Observe lip flexibility. Child able to blow both low and high tones with lip flexibility is excellent.

3. **FINGER DEXTERITY TEST.** Equipment: tonette, fife, or other instrument with open holes. Show child how to finger instrument, covering all holes, and then uncovering one by one, starting at bottom and proceeding up, then covering again starting from top. Note ability to cover holes tightly and to finger scale with ease. Indicate excellent, fair, or poor.

5. **TRUMPET HORN AND CORNET TEST.** Equipment: trumpet, cornet, horn, bugle, or mouthpiece. Show child lip position and how to buzz to produce tone. Ask him to buzz into instrument. When he has succeeded in producing a tone ask him to tighten lips and blow harder in an effort to obtain a higher tone. Ask him to loosen lips and try for lower tone. Note lip position, quality of tone, ability to produce more than one tone without fingering. Indicate excellent, fair, or poor.

6. **ALTO HORN OR MELLOPHONE TEST.** Equipment: alto horn, mellophone, or mouthpiece. Procedure same as for test no. 5.

7. **BARITONE AND TROMBONE TEST.** Equipment: baritone, trombone, or mouthpiece. Procedure same as test 5.

8. **TUBA TEST.** Equipment: tuba or mouthpiece. Procedure same as test 5.

9. **CLARINET AND SAXOPHONE TEST.** Equipment: clarinet, Trayner-Clarinet, saxophone, or mouthpiece. Show child lip position and have him blow. Note tone, lip position, control. Indicate excellent, fair, or poor.

10. **OBOE, BASSOON, ENGLISH HORN TEST.** Equipment: instrument or double reed mouthpiece. Procedure same as test 9.

Alcohol may be used to sterilize mouthpieces after testing.

## Evaluation

Most children will indicate aptitude for several instruments, with best aptitude for one. Some will indicate equal aptitude for several with poor aptitude for others. A few will indicate good aptitude in only one. In cases where poor aptitude is indicated for all instruments the child should be asked to repeat test in one year. The following results should be obtained in determining aptitude for various instruments:

Percussion: Excellent on rhythm test.

Flute or reeds: Excellent or fair on rhythm, pitch, fingering, and specific instrument.

Brass: Excellent or fair on rhythm, pitch, and specific instrument. For trombone excellent on pitch is desirable.

Strings: Excellent on pitch and fingering, and excellent or fair on rhythm.

## The End

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois. Clarinets*

## Robbins Music Releases Unique Folio With Record For Home Musician

Robbins Music Corporation (The Big 3) has just released to the trade "Play Along With The Modern Rhythm Makers Record." The unique combination package consists of a folio of 10 standards with a 45RPM extended play disk. The folio of arrangements and the recording are designed so that the home musician can play along with performers featured on the disk. Separate books have been set for the various groups of instruments. Standard favorites included in the "Play Along" package are Blue Moon, Laura, Coquette, Honey, Ja-Da, My Blue Heaven, I'm Nobody's Baby, Wang Wang Blues, Don't Blame Me, and I'll See You In My Dreams. Each "Play Along" package comes complete with folio of arrangements for a designated instrument, piano accompaniment with lyrics and the recording. List price is \$1.50.



# THE CHORAL SPOTLIGHT

... is on

## The North Fulton High School Special Choir, Atlanta, Georgia

### The Choir

How would you like to belong to a high school choir good enough to take a five week European concert tour? This one did—this past summer.

How would you like to belong to a high school choir that in the last fifteen years has never received less than a "superior" rating in any school competition-festival they entered? It's just another entry in the record book for this choir.

How would you like to sing in a chorus that was an advertised "guest star" of a professional symphony orchestra? It happened in December 1954.

How would you like to be part of a choral tradition that makes an All-State football player as proud of his singing as he is of his athletic abilities? The North Fulton Special Choir has had many such singers, in all sports.

How would you like to be in a choir that was selected as one of six in the entire United States to sing on NBC for the Green Cross? Or one of ten choirs from the U. S. to present half-hour programs on a Mutual nationwide series?

This and much more is all a part of the amazing history of the North Fulton High School Special Choir. But it did not happen overnight. Such achievement represents a long and continuous growth through a carefully organized school choral program.

The North Fulton Special Choir is a flexible organization composed of from twenty to two hundred members, selected from time to time from the choral classes at North Fulton High School to meet the requirements of the specific performance. They are selected for musicianship, scholarship, personality, conduct, and dependability. Each choral class rehearses for one hour daily.

No student is ever asked to sing, and no student is placed in a choral group without being recommended by the director after a voice tryout. Students are placed in choruses according to ability and may be from any of the four grades in school.

Each year they are permitted a week from school to make a spring tour.

Recently they went to Cuba for one of their tours. They have concertized extensively throughout the South including the Carolinas, Georgia, Alabama, Mississippi, Louisiana, and Florida.

Last year the North Fulton Special Choir raised almost \$35,000 to finance their five week tour of England, France, Germany, Switzerland, Austria, Yugoslavia, and Italy. They sang scheduled concerts in most of the countries they visited, and competed with remarkable success in contests in Wales and Salzburg, Austria.

*THE SCHOOL MUSICIAN congratulates this amazing high school choral organization. Besides maintaining a superior standard in musical performance, the North Fulton Special Choir has demonstrated throughout the years that being part of a vital choral program can be not only educationally and culturally worthwhile, but also wonderfully exciting, and just about the greatest thing that could happen to a high school musician.*

### The Director

Mr. Robert S. Lowrance, Jr. has directed the choir for nineteen years. He is a graduate of Davidson College



Robert S. Lowrance Jr.

with a Masters Degree from Emory University. He has done graduate work at Columbia University, the University of Georgia, Oglethorpe University, and at times has been on the faculties of five colleges and universities. He is a member of Theta Upsilon Omega, Scabbard and Blade, Phi Mu Alpha Sinfonia, Kappa Phi Kappa, Phi Sigma, and the National Association of Teachers of Singing. As an active Kiwanian, he organized and directs the internationally known "Silk Hat Quartet." Mr. Lowrance is Minister of Music at the First Baptist Church in Decatur, one of the largest churches in the South; is composer of several

### Cover Photo

This month's cover photograph is of the outstanding North Fulton High School Special Choir of Atlanta, Georgia conducted by Robert S. Lowrance Jr. It is with pleasure that The SM honors this fine school choir and its director in this month's Choral Spotlight.

The Editor

choral publications, and, with Mrs. Lowrance an outstanding organist, is included in the book, "Artists and Dancers in the South."

In commenting about his recent European tour, Mr. Lowrance said: "I was much pleased with the musical recognition in Salzburg and in Llangollen and with the fine comments of Set Svanholm after the concert in Wales, of Nadia Tagrine, concert pianist at the Abbaye de Royaumont near Paris, who thanked me for "a beautiful lesson which I will never forget," and for the comments of Dr. Horace King on the occasion of our concert in South Hampton. The choir's rating of "A" in the Salzburg Youth Festival, and the two fifth places in International Competition in Llangollen, North Wales, against, in some instances, professional adult choirs, and with our personnel reduced to meet the Festival conditions, I believe speak for themselves."

The Lowrance's have one daughter D'Nena Anne, 15, who plays piano and clarinet and sings in the North Fulton Special Choir and was included in the European tour. Mr. Lowrance's hobby is photography, stamp collecting and raising camellias. He has great confidence in young people and has said so many times. About his present organization he recently declared, "Teaching is a pleasure when one has young ladies and gentlemen of the calibre of these for daily stimulus. They are always more capable and artistic than even they can imagine."

*THE SCHOOL MUSICIAN salutes Mr. Lowrance for organizing and maintaining for almost twenty years such an outstanding choral program. Over*



...can be brought international  
...and prestige to his school.  
...happiness through singing to  
...of high school students, and  
...all be has shown that music will  
...most for the individual when you  
...most for music.

## Repertoire

- 66—Almighty God of Our Fathers,  
Will James, B. F. Wood.  
1291—As It Fell Upon A Night, K.  
K. Davis, Galaxy.  
802—Ay waukin' O, Arr. Robertson,  
G. Schirmer.  
1075—Barn Dance, Donato, Fitzsim-  
ons.  
61—Beautiful Savior, F. M. Christian-  
sen, Augsburg.  
112130—Begin The Beguine, Porter-  
Howorth, Harms.  
902—Break Forth, O Beateous,  
Heavenly Light, Bach, Kjos.  
6M 6520—Carol-Noel, Wilhousky,  
Carl Fischer.  
968—Carol Of The Drum, K. K.  
Davis, B. F. Wood.  
1102—Carol Of The Little King,  
Mary E. Caldwell, H. W. Gray.  
11883—A Christmas Introit, Helfen-  
heim, Flammer.  
132-15034—Christmas Street, Marry-  
ott, Oliver Ditson.  
78—Couldn't Hear Nobody Pray,  
Burleigh, Ricordi.  
1262—The Deaf Old Woman, K. K.  
Davis, Galaxy.  
1076—Deep Bell, Glenn H. Woods,  
H. & McCreary.  
1117—Expectans Expectavi, Dr. Chas.  
Wood, Birchard.  
768—Ezekiel Saw De Wheel, Bur-  
leigh, Ricordi.  
W3182—Father William, Gifford  
Fine, Witmark.  
175—From Grief to Glory (Love in  
Grief), F. M. Christiansen, Augs-  
burg.  
W3465—Gloria in Excelsis Deo,  
Whitney, Witmark.  
103—Gloria Patri, Palestrina, G.  
Schirmer.  
6M413—Heritage of Freedom, Rog-  
er Wagner, Carl Fischer.  
105—In A Manger, Senob, Mills.  
1206—In Bethlehem's Lowly Man-  
ger, Frances Williams, Flammer.  
811—Jesus, Our Lord, We Adore  
Thee, James, G. Schirmer.  
1184—Jesus, Holy Child, Arr. Schroth,  
Kjos.  
1185—Keeping Holy Vigil, Arr.  
Schroth, Kjos.  
N.Y. 841—Lasciatemi Morire, Monte-  
verdi, Ricordi.  
Let All The Nations Praise The Lord,  
Leising-Hoggard, Shawnee.  
1288—Let Our Gladness Know No  
End, Gray, Pro Art.

- Mass in G (Kyrie Eleison and Agnus  
Dei), Schubert, H. W. Gray.  
482—The Musical Trust, Clokey, Bir-  
chard.  
2046—My Shepherd Will Supply My  
Need, Virgil Thomson, H. W. Gray.  
6020—No Candle Was There And No  
Fire, Liza Lehmann, Chappell & Co.  
D 39—Oklahoma, Rodgers, DeSylva,  
Brown & Henderson.  
81154—O Sing Your Songs, Noble  
Cain, Flammer.  
1640—Psalm 150, Lewandowski-Wil-  
son, H. & McCreary.  
81193—Rocka My Soul, Arr. Cain,  
Flammer.  
84161—Serbian Crib Carol, Arr. Gaul,  
Flammer.  
1682—Sing We And Chant It (from  
The A Cappella Singer), Clough-  
Leigher, E. C. Schirmer.  
Puisque tout passe (from Six Chan-  
sons), Hindemith, Associated.  
2079—Sing and Rejoice, Will James,  
FitzSimons.  
115—Sing We All Noel, York, Hun-  
leth.  
1—Skip-To-M'Lou, Chas. F. Bryan,  
Peabody College.  
8782—The Sledge Bells, Robertson, G.  
Schirmer.  
7459—The Sleigh, Kountz, G. Schir-  
mer.  
114—Swing Low, Sweet Chariot,  
Dawson (Arr.), Tuskegee.  
105—There Is A Balm In Gilead,  
Dawson (Arr.), Tuskegee.  
718—The Three Kings, Willan, Ox-  
ford U. Press.  
8105—The Turtle Dove, Arr. R. V.  
Williams, G. Schirmer.  
487—Wade In De Water, Arr. Bur-  
leigh, Ricordi.  
592—Were You There?, Arr. Bur-  
leigh, Ricordi.



## Book Reports

### "Books That Help"

*ENCYCLOPEDIA OF THE OPERA*  
by David Ewen, Published by A. A.  
Wynn, 23 West 47th Street, New York  
36, N.Y. 594 pages, \$7.50.

Twenty-five thousand facts about  
opera. Five hundred and five opera  
stories, one hundred and five complete  
operas including performance record,  
history, and even some analytical com-  
ment. World Premieres of all operas,  
American Premieres of major operas,  
a brief history of opera, 1,000 biogra-  
phies of composers, librettists, conduc-

tors, singers, are included. Also, a dis-  
cussion of the forms of opera, a  
"Who's Who" of fictional characters  
in opera, more than 600 first lines of  
famous arias, duets, choruses, and en-  
sembles.

ENCYCLOPEDIA OF THE OPERA is an  
enormous store house of information  
about the opera, well organized and to  
the point. Even the fringe areas are  
covered, including such items as fam-  
ous singing teachers, claques, marionette  
opera, managers, critics, etc.

Author David Ewen is a well known  
writer of books on music, and his great  
success in this field can be attributed  
to his splendid ability to translate some  
of the up-in-the-clouds ideas about  
serious music into language that most  
everybody can understand. The ency-  
clopedia is no exception. It is written  
for the opera lover, but with an ear for  
the uninitiated.

An excellent reference book for the  
"quick look." Don't expect to get in-  
volved and detailed dissertations on  
any subject, because you won't get  
them. This is a book of facts and quick  
reference.

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*HOW OPERA GREW* by Ethel  
Peyser and Marion Bauer. Published  
by G. P. Putnam's Sons, 495 pages,  
\$6.00.

Probably one of the reasons why so  
many people like opera is because they  
don't have to know very much about  
it to enjoy it. All that you really need  
to know is the story, and not even that  
if the opera is sung in English and you  
can understand the singers.

Perhaps that is also why up until  
now no one has taken the trouble to  
write a popular, unusually readable  
book devoted exclusively to a detailed  
study of the history of opera. Now that  
America is more opera-conscious than  
ever before in its history, this new 1956  
publication should be enthusiastically  
received by anyone who wants the en-  
tire story of opera in one complete  
package.

Since this is the third book that Ethel  
Peyser and Marion Bauer have written  
together, they are old hands at organiz-  
ing a body of facts into interesting and  
readable material. The book also dis-  
cusses libretti, the art song, ballets, the  
overture, and the development of the  
orchestra used in the opera. However,  
most of the book is devoted to an anal-  
ysis of what is happening to opera  
itself with much attention devoted to  
the people who made it that way.

There are a good many books avail-  
able that give plot synopsis and biogra-  
phical information, but few books are  
organized as this one is: to give the  
layman a quick reference when he  
needs it, and yet be comprehensive

enough to provide the serious student with all the detail necessary for a genuine comprehension and understanding of the opera.

**STORY-LIVES OF AMERICAN COMPOSERS** (Revised Edition) by Katherine Little Bakeless. Published by J. P. Lippincott Co., 292 pages, \$3.50.

Oscar Thompson defines American music and an American composer in the *International Cyclopedia of Music and Musicians* as follows: "American Music is music written by Americans, native-born or American by adoption. Music of the North American Indians, music of the Negroes in America, music of those Americans who have pursued their studies abroad and who continue to adhere to this or that European tradition; music by ultra-conservatives and music by all manner of extremists; music of the 'hill-billies' and music of 'Tin Pan Alley' is all American. American music partakes of everything that goes to make up America—ethnically, geographically, socially, and historically."

With such a definition in mind, Katherine Little Bakeless's book for young people (ages 12 to 16) now appears in a revised edition with several new composers added. The first 40 pages deal with music in the United States and include a discussion of:

1. The Red Man's music
2. The first white men to bring religious music from Europe.
3. Our first American composers.
4. Our National Airs appear.
5. Music grows in the United States. American Hymns.

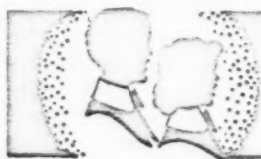
6. People from Africa create Negro spirituals.

7. Entertainment music: the minstrel shows.

After the first chapter the author begins the short biographies of American composers starting with Steven Foster. Next comes Sousa, Victor Herbert, MacDowell, and Nevin. Then she writes a most interesting chapter on the Changing Fashions in Popular Mu-

sic followed by a biographical sketch of William C. Handy.

Other composers discussed are Charles Ives, Charles Griffes, Jerome Kern, Gershwin, Irving Berlin, Roy Harris, Aaron Copeland, John Alden Carpenter, Deems Taylor, Walter Piston, Richard Rodgers, Samuel Barber, and William Schuman.



*Three Choral Follow*

By Walter A. Rodby

### Judges Unlimited—Part II

Did you ever stop to think that a music contest judge is first of all a person with likes and dislikes much the same as yourself? Have you ever realized that although the contest judge was specially selected—and often times paid—to make decisions, many times he has to make a decision which under ordinary conditions he would not have had to make?

Not too long ago a judge reported this situation: the rules stated that the judge must be furnished with the score. Just before the ensemble was ready to sing, the director came up to him and said, "Mr. Judge, I am responsible for this group not having a score for you. Somewhere between here and our

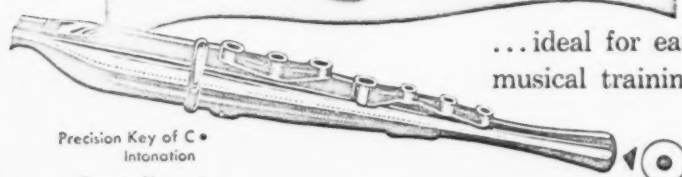
home city I misplaced all the vocal music scores and now simply cannot find them. I have frantically tried to borrow copies from other schools, but to no avail. I simply cannot get them!" He continued, "Now I realize that the rules definitely state that the judge must be provided with a score, and that if a rule is not followed you can lower one degree the rating that you give us." Then he proceeded to put the judge on the spot by saying, "Now Mr. Judge, if you want to penalize these fine young singers who have worked so hard, because of something that is really my fault, well . . ." And with this insinuation that the judge will be a big fat jerk if he follows the rules, as he is supposed to do, he turns his attention to the performance at hand leaving the judge to sweat out a decision that he shouldn't have had to make in the first place.

The characters may be a little bit overdrawn, but many a judge has been faced with exactly this situation, and has had to decide about rating a group before he heard them sing one note—certainly an unfair and unhappy situation to confront any vocal judge.

Last month's column was devoted to a discussion of part of this problem: that of the inconsistencies of judges in judging the same performance, and also judgments based so many times on personal feeling. We concluded the column with the thought that some of these variations in judgment could be avoided by certain actions on the part of the performing group. The Case of the Missing Music was just one example.

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out with the highest possible rating based solely on the performance if he will constantly have in mind the fact that another human being, and not a machine, is going to judge his work, and that everything possible should be done to make that job easier for the judge. Let's be specific.

### Follow the Rules

So many times a performance is not rated as high as it should be because directors or contestants simply did not follow the rules of the contest. Here are a few examples: running over the prescribed amount of time allotted; not furnishing the music; singing a number in questionable taste or not on the "required" list; not numbering the measures in the music when so required; furnishing the music for the judge in a different key from the one being performed; furnishing the judge with an octavo selection arranged for more than one part and then singing it as a solo; using music when it is specifically forbidden in the rules; using an adult or teacher accompanist when the rules state otherwise; entering in the wrong vocal category (doing a medium voice solo while entered in the high soprano division). Well, you get the idea. All of these breaches of rule could be waived by the judge under the right conditions, but in each case he is letting himself in for unfavorable criticism by other groups who did follow the rules of the contest. No judge likes to be plagued with these decisions when he would much rather judge the actual performance, so it is a wise director or contestant who will take every precaution to see that the judge is not faced with this situation in the first place.

### Follow the Score

Another group the judge would rather see stay at home are those contestants who insist on taking liberties not indicated in the music. Their purpose, obviously, is to show off their "interpretive" abilities, but in so doing they often will make a *ritard* where none is indicated, or a pause where the music does not call for it, or make some pretty bad violations of dynamics, completely disregarding the wishes of the composer or arranger.

Once again the judge is faced with making a decision he probably would rather not make. The performance is excellent, but the discipline in the score with respect to tempo, dynamics, and general interpretation just have not been observed. Now what should he do? Give out a rating based only on what he has heard, or one based on the consummate musicianship of the performers as set forth by the music he

sees before him. It is most difficult to penalize an excellent group or soloist that sings well simply because the talent is better than the training. And yet a judge would not be fair to the others who are also competing and are concerned with the disciplines of the score if he did not consider this aspect of the performance in his judgement.

Therefore, if he is smart, the director or soloist will not inject a personal point of view in the music at a contest. Now it may be perfectly alright to do so at some other performance, but when the contestant is in front of a judge who is watching a copy of the music being sung, then it behooves the performer to eliminate any possibility of being down-rated by absolutely adhering to the score. The less a judge can find wrong with the performance, the better the chance of a higher rating. Make it easy for the judge—it will be less hard on you in the end.

### Follow the Middle Road

Finally, it is a good idea to select the composition to be performed from the neutral zone. You will remember last month we mentioned the case about a girls trio getting an extra low rating from a judge because they sang a jazzy arrangement of "Lullaby of Broadway." The piece was published and the arrangement was by Clay Warnick, one of the best arrangers in the business. They sang it well, too, and would have done a professional nightclub trio proud. The only trouble with the selection was that the judge thought it was a terrible choice and from then on the girls were dead. No matter how well they sang it, how authentic the style, how fine the blend and balance, nuance, rhythmic precision, uniformity of vowel sound, intonation, and all the other aspects of good choral singing, the choice of music was open to question. As luck would have it, for a judge they drew a university professor of voice and musicology, and the performance went over like rock and roll at the local chamber music society.

Generally speaking, at a music contest it is a pretty good policy to keep the choice of music conservative as well as the general deportment of the contestants. The less you get in the way of a performance by injecting personal idiosyncrasies, the better off you are in the long run. Of course there is always the exception, but in the over all picture it will usually pay off. A judge likes to rate the performance on what he hears and how closely it is related to what he sees in the music. The simpler you make that task, the more accurate and valid the judgment should be.

W.R.

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# TEEN-AGERS SECTION



**Edited By Karen Mack**

**Meet the Artist**

## **"Suzanne Lake"**

It was "standing room only" at the Mid-West National Band Clinic Friday, December 7, 1956 when the "Second" All-American Bandmasters' Band presented their concert at 8:00 P.M. Under the baton of Commander Charles Brendler, Leader of the United States Navy Band, Washington, D. C., the concert was a huge success. John Paynter of Northwestern University was rehearsal chairman, while Dr. Raymond F. Dvorak did a tremendous job as Master of Ceremonies.

Probably the greatest thrill to the audience, in addition to hearing beautiful band music performed to perfection, was the guest appearance of Miss Suzanne Lake, an outstanding mezzo-soprano. She favored the audience with a medley of tunes from "The King and I."

Suzanne Lake, no stranger to band music, is the daughter of the late Mayhew L. Lake, one of the nation's leading composers and arrangers of music for Band and Orchestra. Miss Lake received her earliest instruction from her father, and it is his band arrangements that Miss Lake uses in her concert appearances.

At the age of sixteen Miss Lake was accepted as a voice pupil by the late Queena Mario of the Metropolitan Opera—the youngest pupil ever accepted by the famous teacher.

Miss Lake made her operatic debut at the age of eighteen in "Mignon" and was subsequently engaged by the San Carlo Opera Co. Miss Lake appeared in fifteen roles with the San Carlo and other opera companies. At this time she was also attending the Juilliard School of Music and boasted sixteen pupils of her own in voice and piano.

In 1951 Miss Lake was signed by Rodgers and Hammerstein to appear in their musical success "The King and I." Later she was given the romantic lead in that show and appeared as TupTim, the slave girl, for two years both on Broadway and a nation-wide tour. She left "The King and I" to fulfill concert engagements in South America.

After returning to this country, Miss



**Suzanne Lake**

Lake was immediately signed for return engagements in South America. During the summer season she recreated her Broadway role of TupTim in many summer music theaters in the East.

Miss Lake has appeared as soloist with various concert bands throughout the United States and South America. Notable among these are the Leonard Smith Band of Detroit, Michigan, the Elizabeth Long Beach, California, Municipal Band under the leadership of Eugene LeBarre.

As an actress she has appeared on T.V. shows including N.B.C.'s "Wide World" and the Coca-Cola Show, and has studied acting with several well-known teachers including stage and screen star Yul Brynner.

Another phase of her multi-faceted career is her ability as a lecturer wherein Miss Lake presents the topic "The Young Singer's Requisites in the American Theater Today."

## *Stevens Point Band*

### *Plays Unique Concert*

By Rae Carolyn Barnes  
Teen-age Reporter  
P. J. Jacobs High School  
Stevens Point, Wisconsin

Wednesday, December 12, marked the night of the annual Christmas concert. The motif this year was an



interesting one, "An Old Fashioned Christmas."

The band, with the co-operation of the Choral and Art departments, provided a fine variety of Christmas music.

The scenery was painted to represent an old fashioned village. Lighting helped to create atmosphere with its various coloring for each scene. The spotlight was focused on the opened doors of the church where the manger scene was depicted.

We had a most appreciative audience and we believe it was also a record breaking one.

### Telephone Hour's Youngest Artists Appear Together On Feb. 25 Show

Marilyn Dubow, violinist, and Lorin Hollander, pianist, the two youngest artists ever to appear on the "Telephone Hour" in its 17 years on the air, will return to the program in a double appearance on the broadcast of February 25 over NBC radio. The two children will be accompanied by Donald Voorhees and the Bell Telephone Orchestra.

Marilyn made her radio debut on the "Telephone Hour" in March, 1956, at the age of 13. Lorin made his radio debut on the series six months later at the age of 12. Until they made their first appearances on the program, the youngest artist ever to appear on



Marilyn Dubow, 14 year old violinist, and Lorin Hollander, 12 year old pianist, practice under the approving eye of conductor Donald Voorhees for their appearance together on the "Telephone Hour" over the NBC radio network on February 25. This will be a return engagement for each of these artists, who are the youngest ever to appear on the series in its 17 years on the air.



"Let the BASKETBALL players do the dribbling PLEASE!"

the "Telephone Hour" was violinist Michael Rabin, who made his radio debut on the series in 1950 at the age of 14.

Both children attend junior high school, Marilyn near her home in Manhattan and Lorin near his home in Queens, and both are active in school activities. Marilyn studies violin at the New York College of Music, and Lorin takes his piano lessons at Juilliard.

On the February 25 broadcast of the "Telephone Hour," Marilyn and Lorin will play a special arrangement of Felix Mendelssohn's "On Wings of Song." In addition, Marilyn will play the finale of Wieniawski's "Concerto in D Minor" as a solo, accompanied by the orchestra, and Lorin will play the first movement of Ravel's "Concerto in D Major."

Since their respective debuts on the "Telephone Hour," Marilyn has played as soloist at the Lewisohn Stadium, and Lorin has been soloist with the Little Orchestra in New York's Town Hall. Both have also appeared with the Allentown (Pa.) Symphony under the direction of Mr. Voorhees.

### Bands Converge For Clinic

Nancy Hinkemeyer  
Teen-age Reporter  
Cathedral High School  
St. Cloud, Minnesota

On Saturday, December 1, 1956, Cathedral High School welcomed delegates to the Region Four Catholic Band Clinic. This is the second consecutive

year that the clinic has been held at Cathedral.

Invitations were sent out to all the Catholic Schools in the region with four accepting.

Theme for the various sectionals and massed performances was "Practice Makes the Musician."

Individual sectionals for the various groups of instruments started the day at nine o'clock. Following that was a massed band rehearsal. In the afternoon each band presented two selections for which they were judged by Mr. Gjerdrum, conductor of the clinic. Mr. Gjerdrum is a woodwind specialist from Spring Grove, Minnesota. He has conducted the Luther College Band, which is presently touring Europe.

The Combined bands presented a concert in the evening for the public. They played such numbers as: *Estradita*, *War March of the Priests*, and *Themes from Symphony #6*. Three Cathedralites played a trio, *Scherzo* by Kuhlau. They were Patricia Paulsen, Marion Egerman, and Angela Helfter.

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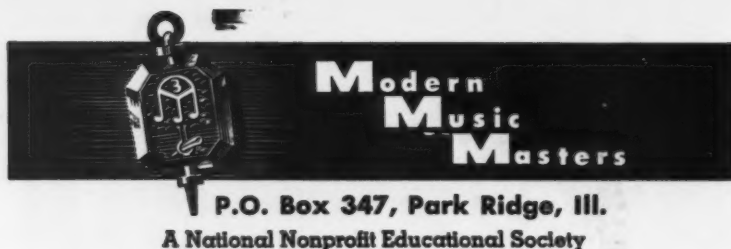
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### Service Through Music

Modern Music Masters, the national music honor society, is being acclaimed by music directors from coast to coast as the finest way to give national recognition to those students who are outstanding in performance, leadership, and service. The Tri-M Society is a perfect complement to a system of points, letters, or awards which is already established in the music departments of some schools. If a system of points, etc., is in use, it may be continued in conjunction with the program of Tri-M, if desired.

Modern Music Masters is basically honorary, providing a means of recognizing student excellence as well as stimulating enthusiasm for higher goals of achievement. Many faculty sponsors find a program of projects and activities most rewarding, although there is no requirement set up along this line.

Every music director and music department will benefit from membership. As the Society is an aggregate of the entire roster of Chapters working together for the advancement of music education, each Chapter benefits as each Chapter contributes, the national office becoming a "service center" and a veritable clearing house for what progressive music directors are accomplishing and the methods they are using to achieve success.

### Chapters of the Month

Chapter #111 of Waukegan Township High School, Waukegan, Illinois, has been chosen a Chapter of the Month in recognition of its splendid service to advance the cause of Tri-M. The Chapter officers very effectively presented a demonstration of the Society's impressive Initiation Ceremony at the Mid-West Band Clinic held in Chicago in December. Apprentices from Chapters at Argo, Wheaton and West Chicago were initiated and officers of the latter two Chapters were installed. The officers of Chapter #111 were the first to present this installation service through which officers of a newly organized Chapter are installed. The program was given in the Jade Room of the Hotel Sherman to a capacity audience of band directors attending the Mid West Clinic.

Chapter #111 has participated in other Tri-M District Programs. In December, 1954, Leslie Gilkey, Faculty Sponsor, was a member of the panel on the Society's program at the Mid-West Band Clinic; in February, 1955, Otto Graham, Co-Sponsor, was a speaker on the Tri-M program at the Illinois Music Educator's annual conference held in Champaign; and in November, 1955, the Chapter officers joined those from other schools in presenting an Initiation Ceremony for the In-and-Out Chicago Music Educator's Club. Congratulations to the members and sponsors of this progressive Chapter!

Chapter #23, Yakima Senior High School, Yakima, Washington has been chosen as another "Chapter of the Month," primarily for the fine program it has started in encouraging young, aspiring musicians to become composers. The first step was to announce an original composition contest with suitable awards, open to all students in the music department.

Al Parks, a Tri-M member, placed first with his orchestral composition which was later played during an orchestra concert. Joe Martz's oriental ballad took second place. Joe has since been initiated into the school's Chapter. These two compositions took top honors in the state composition contest sponsored by the Federated Womens Club. Chapter #23 is now planning another contest for the purpose of producing a school Alma Mater song.

Two years ago when the Central Washington College of Education needed funds for its choral group to accept an invitation to sing at the MENC in Chicago, the Yakima Tri-M Chapter raised \$400 to finance this trip by sponsoring a concert by the Central Washington College of Education choir. That same year, Barbara Philipp, Chapter President, went to Chicago with them to represent Chapter #23 at the first Modern Music Masters national convention. In the spring of 1956, Sara Ann Holgate, then President of the Chapter, attended the Tri-M program at the MENC in St. Louis and was also a member of the Golden Anniversary High School Chorus.

Congratulations to Chapter #23 on its fine program and also to Mildred

Forsling and Bill Herbst, who have served as its faculty sponsors continuously since 1953 when the Chapter was organized.

### Top Notcher

Jim Stogsdill, treasurer of Chapter #9 at Jonesboro High School, Jonesboro, Arkansas, has been chosen as Tri-M Top Notcher for this month.



Jim Stogsdill

Jim has made the All State Band for the past two years, as well as "First Chair of America." At Jonesboro he plays first chair clarinet, is student conductor of the Concert Band, sings in a special choral group and in his church choir. Besides his many musical activities, he maintains high grades in all his subjects and holds offices in such organizations as Hi-Y, DeMolays, the Baptist Training Union, and the Explorer Scouts; his warm personality, his interest in others, and his enthusiastic leadership making him invaluable to these groups.

### "Miss North Carolina"

Tri-M members are accustomed to winning awards and recognition, but a title of a different kind was recently won by Joan Melton, alumni member of Chapter #35, Albemarle High School, Albemarle, North Carolina. At a beauty and talent contest at Moorehead City, Joan was crowned "Miss North Carolina of 1956." Her playing of "Ocean Etude" by Chopin



Joan Melton, alumni member of Chapter #35 at Albemarle, North Carolina, receiving the winner's trophy as Miss North Carolina from last year's queen, Miss Faye Arnold.

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Scene showing officers of Chapter #111, Waukegan Twp. H. S. and representative initiates from Chapters at Waukegan, Argo, West Chicago, and Wheaton during the Initiation Ceremony on the Tri-M program at the Mid-West National Band Clinic in December.

and "Deep Purple" by Rose brought her a standing ovation and later her title. She will receive a \$1,000 scholarship, a complete wardrobe, and a week's vacation at Atlantic City.

Joan has been taking music lessons since she was three and gave her first piano recital at the age of seven. She was the first North Carolina student to be awarded the Paderewski Gold Medal. Last spring, as a senior at Albemarle High School, she won a \$250 award at a fourteen state contest at Columbus, Ohio. In each of her four high school years she entered North Carolina State Music Festivals and won "Superior" and "Superior Plus" ratings as a pianist. She is now a freshman at East Carolina College.

Joan is also a leader among the young people of her church, serving as president of the Youth Group, member of the choir and pianist for the Baptist Training Union. It isn't every girl who has beauty and talent who combines these qualities with a humble spirit and a grateful heart. We congratulate you, Joan, and know you will continue to uphold your pledge as a Modern Music Master.

#### Chapter News Parade

Chapter #247, Colton Union High School, Colton, California, has succeeded in obtaining risers that will accommodate a 250 voice chorus or a 125 piece band. The Chapter sponsored a trip to Los Angeles to hear "Madame Butterfly" given by the San Francisco Opera Company. Presentation of the story, reading of the libretto and listening to the recording of the complete opera preceded the trip for a period of three weeks.

The members of Chapter #216, Harlem High School, Harlem, Montana go back to school again every Saturday morning to help members of the beginners band. These Tri-M members are really practicing what they learned during the Initiation Ceremony when the President of the Chapter said,

"A Modern Music Master is one who sets a good example, shows a humbleness of spirit, is ever ready and willing to assist those students who are striving to better themselves in the music department, and who always remembers that real honors bring responsibilities."

Chapter #119 of Our Lady of the Lake High School, San Antonio, Texas, has developed a splendid new idea that has proved most successful when instructing Apprentices and preparing them for initiation. Two Apprentices are assigned to a "Modern Music Master" (an active member) who takes the responsibility of instructing the Apprentices and preparing them to be good active members. At the initiation, the "Modern Music Master" presents the Apprentices in a very formal way during the Ceremony. This helps the new members to become more interested and the active member is proud of his special responsibility. At this Chapter's recent Initiation, Dr. Marjorie Walthall, head of the Music Department of San Antonio College, was presented with honorary membership in the Tri-M Society. Seven alumni members were present for the Ceremony. All members of the Music Education Class from Our Lady of the Lake College attended the Initiation and were given an assignment to write a report on their observation.

Chapter #154 of Alcoa High School, Alcoa, Tennessee, has as its aim to make music a more vital part of the school life of all the students in the school. Their annual project is to prepare and present a music program for each holiday. In December the Chapter formed a school-wide Christmas chorus and invited other members of the music department and school to sing with them.

Chapter #155, Marshfield High School, Coos Bay, Oregon, gives several scholarships each year which help music students attend summer music camps. The members of the Chapter usher at all of the band and choir

concerts, operate a concession stand at the basketball games and present an annual Tri-M school assembly.

Chapter #21, Miami Jackson High School, Miami, Florida, has a new publication, "Letters to the Alumni," advising the alumni of the musical activities being put on at school. This is a splendid way to keep former members of the Chapter interested in current music events at the school. Members of the Chapter usher for special performances and concerts at the Dade County Auditorium. The Chapter is presenting a program at a school assembly and is sponsoring a dance.

#### Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do For Your Music Education Program," is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

### Cathedral High Presents New Band Officers

By Neil Martin  
Band President  
Cathedral High School  
Indianapolis, Indiana

Band Officers for this year were elected recently as the Cathedral High School Varsity Band began its season. The Officers, seniors only, are elected each year to help Brother Eugene,



These are the students who help Brother Eugene Weisenberger, CSC, band director, in his daily managing of Cathedral High School's Concert Band, Indianapolis, Indiana. They are: top row, l to r, Jim Marsh, Band Secretary, and Clayton Schilling, Band Vice President. Bottom row, l to r, Vince Todd, Band Treasurer, and Neil Martin, Band President.

Band Director, with the organizing and running of the marching and concert bands.

The new officers are: President, Neil Martin; Clayton Schilling, Vice-President; Jim Marsh, Secretary; and Vincent Todd, Treasurer. John Davidson is Drum Major for the Irish band.





Here are the band officers of the Okmulgee High School. (l to r) Keril Massey, Student Council; Gary Harman, Business Manager; Myra Alexander, Reporter; Elizabeth Bankson, Secretary; Susan Dewey and Carolyn Marsh, Librarians; Dick McKinne, President and Drum Major; and Joe Candioto, Vice President and Solo Twirler.

## Okmulgee High Has An Up-and-Coming Band

By Myra Alexander  
Band Reporter  
Okmulgee High School  
Okmulgee, Oklahoma

Sixty-five members of the Okmulgee High school band have been working hard this year to make their band one of the finest bands in the state of Oklahoma. Under the very capable direction of Mr. Guy L. Carr, they are well on their way to achieving their goal. Since Mr. Carr came two years ago to direct this willing organization, much noticeable improvement has been made. The band has attended two marching contests and has received superior ratings at each.

Besides attending and making a good showing at contests, the band also has its regular duties to perform. It is always ready to help promote any good cause through parades or concerts. It entertains at football games and puts on thrilling half-time shows. It aids school spirit and boosts morale with its sparkling numbers in school pep assemblies. Various ensembles and soloists within the band are often called upon to perform at civic functions and affairs.

Last year the band worked hard on Mendelssohn's *Fingal's Cave* to present at district contest held at Tulsa University. Their plans were thwarted however, when two weeks before the contest and just four days before their last winter concert, thieves broke into the band building and carried away

about five thousand dollars worth of band instruments. Emergency arrangements were made for the concert but none could be made for the contest.

Heading this up-and-coming organization for the 1956-57 year are: Dick McKinne, President; Joe Candioto, vice-President; Elizabeth Bankson, Secretary-Treasurer; Susan Dewey and Carolyn Marsh, Librarians; Business Manager, Gary Harmon; Joe Candioto and Myra Alexander, Band reporters; and Keril Massey, Student Council Representative.

## Catholic Central Concert Band Entertains Scouts

By Brian Beck  
Teen-age Reporter  
Catholic Central High  
Detroit Michigan

Under the direction of Mr. William Watts, the Catholic Central Concert band entertained some 1,500 1st class scouts on Sunday, Nov. 25, at the University of Detroit Memorial building as part of a First Class Scout Recognition Program. Scouts from 11 districts were present with families, friends, and leaders. The Don Large Chorus Group was also present to give several selections. The Detroit Lions presented mementos to the 1st Class Scouts. Some of the prominent speakers were Mr. E. Anderson and Mr. N. Kerbawy of the Detroit Lions. The band has also played at the National Catholic Music Educators Association convention in Detroit on Nov. 23, and 24.

## Would You Like To Be Your School's Teen-Age Reporter?

It's fun to be the school's Teen-Age Reporter for *The SCHOOL MUSICIAN* magazine. You learn a lot about journalism, interviewing, lay-out, etc. You also bring national publicity to your school's musical department. If you are interested, write today for the free "Teen-Age Reporters Guide."

Address all requests to:

Karen Mack, Teen-Age Editor,  
*THE SCHOOL MUSICIAN*,  
4 East Clinton Street,  
Joliet, Illinois.

## "Larry Leblanc" Captivates Students!

The popular young "student musician" in the center of this group (with the band cap, of course!) is Larry Leblanc, the newest "traveling member" of the Leblanc Corporation, quality woodwind and brasswind manufacturers. Larry is a full-size student mannequin with uniform, boots, cap, and all of the trimmings, and his outstanding features include talking and moving his head and arms.

All spruced up in a special tailor-made band uniform by Fruehauf Southwestern Uniform Company, Wichita, Kansas, "Larry" has a tape-recording hook-up and is capable of



Pictured here is "Larry Leblanc" talking mannequin of the Leblanc Corporation.

giving five different one-minute talks. There is also a microphone attachment which can be used through the same speaker located in his chest. You can talk into the mike from across the room, and it is projected from "Larry's" speaker, while he gaily moves his arms and head as if explaining every sentence. On occasion he holds a Leblanc clarinet, but hasn't learned to play one yet!

The Leblanc Corporation has been  
(Turn to page 65)



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## Who's Who in School Music

# School Music News

Section of The School Musician

## Music for Your Public

Vol. 28, No. 6

FEBRUARY, 1957

Page 37

### String Orchestra Classics Published by E.M.S. Sets New Standard For Students

Educational Music Service, Inc., has just published a new collection of "classics," arranged by Frederick J. Muller, which will meet a long felt need. Called "String Orchestra Classics," the classic forms are arranged in a setting that permits performance by the large and small string orchestra, chamber music group, and soloist, with the piano accompaniment in optional use. In addition, each part or book is a collection of solos for violin, viola, cello, and string bass. Each book contains the solo or melody on one full page, and on the opposite page appears the part to be played by the chamber music group and full string orchestra.

The violin parts are arranged to allow for a wide range in technical ability and include opportunities for all students of beginning, intermediate, and advanced levels. The full score includes phrase cues, bowings and other important useful suggestions for making efficient use of rehearsal time.

Individual books are \$1.00, the piano accompaniment book is \$1.50, and the full conductors score book is \$3.50. Every string teacher and music director will want to examine this new publication. See it at your local music dealer, or for more information, write direct to Educational Music Service, Inc., 147 West 46 Street, New York 36, N.Y. A mention of THE SCHOOL MUSICIAN would be greatly appreciated.

### 125 Editorials Champion The Band Director's Role

An editorial aimed at broadening popular understanding and appreciation of the bandmaster's role as teacher and leader of American youth has appeared in more than 125 newspapers in towns and cities throughout the country.

Arranged by the Selmer Music Research Center of H. and A. Selmer Inc., Elkhart, Indiana, as part of the firm's expanding program of service to bandmasters, the editorial stresses the scope and importance of the bandmaster's services, thus putting into proper perspective his vital contributions to education and to the growth and develop-

ment of character.

Entitled "Our Unsung Leaders of Youth," the editorial says:

"Opening of schools will find more than 2,500,000 youngsters taking their seats in the bands and orchestras that are now a basic part of school life. These youngsters are the favored children of America, for they not only will be gaining the blessings of music in their lives—they will be gaining the influence of those anonymous builders of fine citizens, the bandmasters.

"Too much attention is given to the small percentage of young people who find destructive outlets for their creative age. Far more of our young people are learning to direct this urge and to enrich their lives with it—under the patient, friendly and firm guidance of the men and women who direct not only the music but the development of their students.

"According to the Selmer Music Research Center, there will be more than 60,000 bands and orchestras in our schools this year. Each will be under the guidance of a man or woman who is a teacher, a musician, a confidant, a leader, and an organizer for many young people in their formative years—all on a modest teacher's salary.

"America can be thankful for these selfless bandmasters who are making certain that the next generation will be worthy of leadership and capable of living happy lives."

### Sigurd Rascher Featured On New Buescher Film

Lynn L. Sams, Vice President of the Buescher Band Instrument Company, has announced the first of a series of educational and instructional films which will be sponsored by Buescher. The suggestions and advice given by numerous teachers and directors in the music field have been compiled and the script has been written for this first film. The filming was scheduled for January and the completion date is to be early in February. This first film will be done by the internationally famous *Sigurd Rascher* and will bring this great artist and teacher before schools and musical organizations in a filmed clinic session interspersed with explanations, demonstrations and discussions concerning the teaching and playing of saxophone.

Mr. Sams stated that the encouragement of the educational research com-

mittee of the College Band Directors National Association and the many high school band directors and teachers was primarily responsible for Buescher's decision to sponsor this proposed series of audio-visual educational material.

Announcements on the availability of this and future films for showings in schools and before classes will be made through the educational and trade magazines, and at the Buescher exhibit booths at the forthcoming Music Educator Conference Divisional meetings. For additional information, write the Buescher Band Instrument Company, Elkhart, Indiana.

### B&H To Act As Agent For Czechoslovakian And Hungarian Publishers

BOOSEY AND HAWKES INC. announces that negotiations have been concluded whereby they represent in the Western Hemisphere the Czech and Hungarian State Publishing Companies, ARTIA and KULTURA.

These important catalogs include much of interest in many categories of music. ARTIA is issuing for the first time a critical edition of the complete works of Antonin Dvorak. They also publish the works of such well known composers as Janacek, Martinu, Novak, Suk and Vranicky.

KULTURA'S list of composers is represented by Farkas, Gyula David, Szabo, as well as the well known trio of great Hungarian composers, Bartok, Kodaly and Weiner.

A catalog listing the works of these two publishers will be furnished on application to Boosey and Hawkes, P.O. Box 418, Lynbrook, L.I., New York.

Inquiries pertaining to performances of Artia or Kultura symphonic works should be addressed to the Symphonic and Opera Department of Boosey and Hawkes at 30 West 57th Street, New York 19, N.Y. A mention of THE SCHOOL MUSICIAN would be appreciated.

**Deadline for All News  
Is The First Of The  
Month Preceding  
Publication**



# AMERICAN SCHOOL BAND

## *Directors' Association*

### A. S. B. D. A. ASKED TO ASSIST WITH SOUSA MEMORIAL

By Arthur H. Brandenburg  
President of ASBDA  
1128 Coolidge Road  
Elizabeth, New Jersey

A few months ago, our 1956 president, Earl Pat Arseners, was approached by Lt. Col. William F. Santelmann of the American Bandmasters Association relative to the appointment of a representative from the ASBDA who was to come to a meeting in Washington, D. C. on a special project of interest to all American band leaders and members. Pat Arseners asked Arthur H. Brandenburg to attend this meeting. The following report is now respectfully submitted:

The above meeting was called at Marine Barracks, Washington, D. C. December 2nd, 1956. Lt. Col. Santelmann called the meeting to order at 2 P.M. with the following representatives present: from American Bandmasters Association — Captain Albert F. Schoepper, U.S.M.C., Leader, U.S. Marine Band; Captain Samuel R. Loboda, U.S.A. Assistant Leader, U.S. Army Band; Captain John F. Yesulaitus, USAF, Assistant Director U.S. Air Force Band; CWO Richard E. Townsend, USN, U.S. Naval School

of Music; from College Band Directors' National Association—James W. Dunlop, Penn State University; from National Catholic Bandmasters Association—James S. Philips, Clarksburg, West Virginia; and Arthur H. Brandenburg from the A.S.B.D.A.

Lt. Col. Santelmann briefed the group on the background of the project—JOHN PHILIP SOUSA MEMORIAL. The original idea was that of Ernest Ostwald. Dr. Edwin Franko Goldman as chairman, Dr. Peter Buys and Lt. Col. Santelmann formed the first ABA committee. With the passing of Dr. Goldman and Mr. Ostwald, a new committee was appointed and authorized to pursue the plan for a Sousa Memorial.

Briefly, Lt. Col. Santelmann laid a fine groundwork through the aid and assistance of the National Commission on Historic Museums and Sites, and incorporated the work of the committee, according to national regulations and procedures, as a non-profit organization.

The complete plan contemplates buying the John Philip Sousa mansion and renovating it for the purpose of providing a permanent memorial to America's illustrious band leader and "March King" in the form of a mu-

seum. Contacts have been made with the owners of the site, and the Sousa family offered to cooperate in donating important memorabilia and furniture, after restoration of the house.

Suggestions for raising money for the complete project are under consideration, involving a broad attack. All music industries, all professional musicians, all public and parochial school musicians who have come in contact with band music in one form or other, it was felt, will surely want a part in making this important musical site come to fruition.

Lt. Col. Santelmann expressed deep satisfaction at the interest shown by the representatives present and solicited advice and counsel from all. It was pointed out that due to the favorable location of the Sousa home, within one, two or three blocks of the Library of Congress, office buildings of the U. S. Senate, House of Representatives and Capitol, together with making the street in front of it a major thoroughfare, all indications are that this historic place can be made a most attractive and interesting place to visit by all touring bands that might stop in Washington. What greater tribute could be paid than the opportunity to visit the home of the com-



ASBDA BAND OF THE MONTH . . . This month we would like to salute the "Baldwin Highlanders," directed by one of our newer ASBDA members, William J. McIlroy, who is responsible for the instrumental program at the Baldwin High School in Pittsburgh, Pa. All active ASBDA members should send pictures of their concert bands direct to THE SCHOOL MUSICIAN office.

poser of "Stars and Stripes Forever" March.

Arthur H. Brandenburg is most enthusiastic about the realization and fulfillment of the plan as presented, and recommends that the American School Band Directors' Association accept a directorship, three year term of office, on the Board of seven trustees. Further plans for implementing the JOHN PHILIP SOUSA MEMORIAL are to be divulged as progress is made. ASBDA can be proud that it was asked to be an active participant in such a project of national prominence.

#### Other Items to Note

"To members of the Committees for the Continuing Program for the Improvement of School Bands:

Since the work and scope of the over-all committee has expanded to a great extent in the past two years, it will be of great importance to the efficient functioning of the C.P.I.S.B. to have all mailings of the sub-committees cleared through this office. I am sure you will understand the necessity for this procedure when it is realized that if the various questionnaires and surveys are sent out too closely together, these mailings will be rendered more ineffective than if a reasonable spacing between mailings was allowed.

The first mailing was sent out by Herbert Rehfeldt of Stevens Point, Wisconsin, and asked for information pertaining to "drop-outs" in the school band program. The next survey, dealing with methods materials, was sent by Arthur Brandenburg in November. Robert Dean's questionnaire on Solo and Ensemble materials was mailed in January.

Will other sub-committee chairmen write me as to plans for surveys or questionnaires, so that a time-table of mailings can be set up to avoid conflicts?"

DALE C. HARRIS

#### Yearly Dues

By the time this issue arrives at your desks, our 1957 Treasurer, Mac Carr of River Rouge, Michigan, will have sent out the annual dues slips and it will make his work a lot easier if each ASBDA active and associate member will send in checks for dues to him promptly. Remember there is a deadline now—dues must be in the treasurer's hands ninety days previous to our annual convention.

#### Convention Plans

How is the bank balance coming for a sojourn to the "Sunshine City," St. Petersburg, Florida, in December 1957?

Suggestions for the St. Petersburg Convention Program will be gratefully received by your president. The board of directors will consider your various requests and be guided accordingly.

#### ASBDA Pictures

THE SCHOOL MUSICIAN is ready to print some more ASBDA "Band of the Month" pictures. Keep them coming—they represent in pictorial form a very vital promotional aspect of our association. Administrators get to see what full-sized bands really look like and these pictures may be instrumental in expanding your band budgets.

The first reports sent in regarding the "Methods Survey" indicate it will be one of the most valuable pieces of work for our profession that we have started. It is imperative that each active member add his thinking to this important undertaking. Be sure your contribution is in to be counted!

#### The NAMM Reports

The National Association of Music Merchants whose headquarters are located in Chicago, Illinois, William Gard, Executive Secretary, keeps its members informed of various facts and figures pertaining to the progress of all areas of the Music Industry. Following are some interesting points that were reported in the NAMM January bulletin:

#### Electronics—A Two Billion Dollar Industry

Last year, the electronics industry — television, radio, high fidelity, phonographs and recorders, had sales approaching \$2¼ billion. This involved near 7.5 million TV sets, better than 8 million radios, 3 million hi fi sets and phonographs, and some 400,000 tape recorders. Servicing of consumer electronics has grown into a big industry itself with revenue adding up to near \$2.7 billion.

#### NAMM Decal Identifies You

New yellow and blue 1957 NAMM member store decals are now in the mails to all paid up members. These colorful and distinctive decals are most useable on main entrance doors, and on display windows. The decals tell the public that you are a music merchant member of a nation-wide group of progressive retailers, "pledged to greater Quality, Value, Service in Music." The NAMM member decal identifies you in the eyes of your community. Display this identification proudly, for it sets you apart from the ordinary. Additional decals for multiple display windows, delivery trucks and other purposes are available without charge. Newspaper mats of the NAMM seal are also available upon request.

#### "A Letter

From A Supt."

George T. Wilkins  
County Superintendent  
Madison County Schools  
Edwardsville, Illinois

Mr. Forrest McAllister, Editor  
THE SCHOOL MUSICIAN  
4 East Clinton Street  
Joliet, Illinois

Dear Mr. McAllister:

I certainly want to take this opportunity to compliment THE SCHOOL MUSICIAN Magazine for the fine article, "Music Versus Athletics" by LeRoy A. Dalhaus. The conflict between the music and athletic departments has always been and continues to be one of the main points of irritation in inter-school public relations. This is the first down-to-earth article which spells out a philosophy that both the band director or choral director and athletic directors and coaches could accept and be able to carry on a program of amiable and cooperative efforts.

In my opinion you should ask the Illinois Education Association to reprint this article in the I. E. A. magazine. In my opinion if all schools adopted such a philosophy as Mr. Dalhaus suggests and follows, it certainly would solve a lot of problems we have in our high schools.

Mr. Dalhaus has certainly presented a fine article that spells out the right philosophy that should exist between the various extra-curricular departments in any high school. If you do not care to submit this article to the I. E. A., with your permission, I shall be glad to submit it myself.

With kindest regards,

Very sincerely yours,

(signed) George T. Wilkins  
County Superintendent  
of Schools

#### Phonograph Records Enjoy Good Year

Volume-wise, the phonograph record industry had an excellent sales year in 1956. According to Retailing Daily, 45-rpm singles and EP's will have a total sales value of \$125 million or about 45 percent of total volume. The LP will take about 33 percent of total record volume, accounting for \$100 million in sales. The 78 rpm record continues to sink lower and will account for only 10 to 15 percent of volume, amounting to from \$27,500,000 to \$40,000,000 in sales. Excise taxes collected in the government's fiscal year of 1956 over 1955, showed an increase of over 6 percent.



# N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien  
President, NCBA

Notre Dame University  
Notre Dame, Indiana

## Why the NCBA

Does the Catholic band situation differ so greatly from that of the Public School band? Is a special organization like the National Catholic Bandmasters' Association needed when there are so many fine associations currently helping in the band field?

The members of the NCBA feel that, in certain parochial aspects, our problem is a special one and that no one will help us unless we help ourselves.

One goal of the NCBA is to place competent bandmasters in the Catholic schools. Another goal is to make the Catholic administrations cognizant of the place and purpose of the Catholic band program. The administrative relationship with the fine arts in the majority of our Catholic schools is almost non-existent or, if existing, it is in terms of what should have been the situation twenty-five years ago. The NCBA believes that union and organization of experienced religious and laymen, working toward better conditions, will force the bad aspects out of our various programs.

The NCBA held its charter meeting on the campus of Notre Dame in the summer of 1953. Today the association is a national organization in its own right. Members come from Alaska to Texas and Maine to California.

Membership in the NCBA is open to religious and lay band directors on the university, secondary, and primary levels. There are three classifications of members: Active, Associate, and Commercial.

All Catholic and non-Catholic directors who are actively engaged in Catholic school band work and all Catholic bandmasters who are now teaching in public school, but who desire to help the Catholic program, are eligible for active membership in the NCBA.

Associate membership in the Association includes all Supervisors, Superintendents, and all members of the music

profession who are not band directors, but who are interested in the Catholic band program. This also includes educational directors of the music industry.

Commercial membership in the organization is extended to all commercial exhibitors, and along with associate membership, is without voting privileges. Membership in the NCBA entitles associate and commercial members to attend all NCBA functions, except business meetings.

Since its foundation the NCBA has come a long way. This may be evidenced by its widespread membership and its insurance plan, which is the only one of its kind in the United States, insofar as the Catholic layman is concerned. The funds are built up in co-operation with the schools, the school contributing 60% and the teacher 40% of the cost.

The Plan sets up a maximum lifetime retirement income at age 65 of \$75.00 a month. Example: A teacher age 30 sets aside \$108.00 a year—the school contributes \$162.00 a year. At age 65 the teacher receives a pension of \$75.00 a month as long as he lives. In the event of the teacher's death, his family would receive not less than \$7,500 (or a corresponding monthly income).

These benefits are in addition to, and independent of any Social Security benefits to which the teacher may be entitled.

Although the amount contributed by the school represents a salary increase, it does not constitute taxable income.

The Plan is available to all members without medical examination. It is open to all members of the Catholic teaching system regardless of his field of specialization, whether he be a teacher of music, of chemistry, or of history. Non-musician applicants must obtain a faculty affiliate membership in the NCBA.

Each member is issued an individual contract stating his benefits. Should the member terminate his employment with any school, he can transfer his contract to his new employer without interruption.

This Pension Plan is of no value to the individual member unless he asks his school to co-operate by signing the agreement required to put the plan in



Here are four leading figures in the NCBA who attended the informal meeting during the Mid-West Clinic. (l to r) Brother Leonard, Brother Nash, Bob O'Brien, President, and Bob McNulty.

effect. It is up to the member to see that the school draws a check for its portion and advances his (the teacher's) share, making monthly deductions from his salary to reimburse themselves for the amount advanced for the teacher.

THE NCBA PENSION CONSULTANTS, A. J. KEATING & ASSOCIATES, 175 WEST JACKSON BLVD., CHICAGO 4, ILLINOIS PROVIDE THE FIGURES FOR INDIVIDUAL PENSIONS.

The Pension Plan is an outgrowth of the Salary, Budget and Tenure committee which is only one of the many actively functioning groups within the NCBA. The Marching Band committee and Program and Literature committee are two other important groups.

The Marching Band committee is headed by Walter Kuebler, principle of Atkinson Consolidated Schools, Atkinson, Ill. Its purpose is to collect and compile band shows received from members of the NCBA. After the shows have been filed, the committee sends them, upon request, to any member of the Association who asks for new ideas.

The Program and Literature committee under the direction of Mr. Gerald Schneider of Cathedral High School, Milwaukee, Wisconsin is similar to the Marching Band committee. Its purpose is the collection and distribution of programs plus the listing and performance of new materials at the annual convention.

A recently organized committee is presently studying the feasibility of a placement bureau for Catholic band directors. If and when this is done, a Catholic bandmaster's directory will be printed and nationally distributed to all Catholic schools.

The NCBA is an active organization. It is constantly looking for new ways and means in which it can help the members of the association.

However, the members are not the only ones the NCBA seeks to aid. Each year a summer band camp is held on the campus of the University of Notre Dame. The camp is held at the close of



the summer school and lasts about ten days. During this time the students are given private and group instruction, plus ample time for physical and spiritual recreation, which is such a vital part of every Catholic youth's life.

The NCBA deposits the profits from the summer camp in a scholarship fund for boys and girls who major in music. There is only one stipulation. The recipient of the scholarship must attend a Catholic university of his or her choice. As of yet the exact amount of the scholarships have not been determined.

The association dedicates itself to honest business and educational relations between Catholic schools and commercial organizations. It also seeks to raise its own particular professional background, both academically and by NCBA principles.

The NCBA does not fail to realize and acknowledge the superiority of the Catholic academic educational system. For, stress can be placed on the spiritual, moral, and academic foundations of our society, with complete bias upon the Catholic way of life. However, a weakness in Catholic reasoning lies in the poorly administered courses in the fine arts segment of Catholic education on the secondary and university levels. This is one of the reasons why the NCBA is in existence today.

The Catholic Church, through its educational system, has always been well known and accepted as the "patroness of all arts." Today its attitude and outlook have been cheapened to the point where parochial school bands are competing with the public school "pop" band.

If our schools would stress music half as much as athletics our bands, orchestras, and choruses would be second to none. It is the opinion of the writer that the concerted efforts of 30

to 160 bandmen (not counting second bands and training groups) in drill and concert exert a tremendous amount of character building, leadership development, appreciation of physical and mental coordination as well as to inculcate a deep seated love for beauty in a world that has too little of this sort of thing. I think there is much more to be said for our neglected bands when you consider the number of students reached. It is an irritating situation when I look at our Catholic schools who hire two and three full-time coaches to take care of 5 basketball players, 9 baseball players, and 11 football players. I realize I should think of the other students engaged in playground activity and gym work but I am sure most coaches will agree that this phase, in many cases, is slighted for the development of the team.

The peculiar attitude in the Catholic schools is that the athletic picture is as normal as the part-time band director, working with an entire student body. Little can be done with the time allotted the band director in the Catholic curriculum.

There are two questions I would like to put to Catholic administrators. "What kind of team would you have with one (or less) hour a week drill?" "Does the income from athletic gate receipts intrigue you more than the inestimable amount of beauty and fineness you could give so many?"

If the average coach were as poorly paid as the average Catholic bandmaster the competency and quality of these men would fall to such a low level that I doubt if your school would ever win athletic contests. And you must win or the gate receipts will fall off. I hesitate to say where this leaves our students.

The NCBA does not look at music as a competitive way of life, but as

a means and method of enhancing the whole man; morally, spiritually, and mentally, through the study of beauty in its truest form—the fine arts.

NCBA PAGE HONORS SISTER M. ANGUS, S. S. J.

Sister M. Angus is director of music at Barbour Hall Junior Military School in Nazareth, Michigan. For years sister has taken an active part in the development of Catholic music in the state of Michigan. She obtained her AB degree at the Institute of Musical Art in Detroit, Michigan and her MA at Nazareth College in Rochester, N.Y.

In addition to her membership in the NCBA she has been Diocesan Coordinator of the Detroit Unit of the NCMEA, a member of the band committee of the MENC, and State Executive Secretary of the Michigan NCMEA. She presently holds the post of State Secretary for the Michigan unit of the NCMEA.

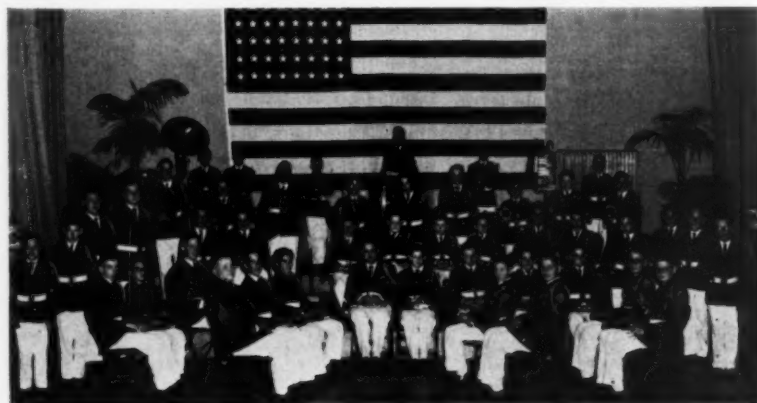
### New King David Gift Baton Offered by David Wexler

One of the most beautiful batons ever created to honor a band leader is being offered through dealer sale by its exclusive distributor, David Wexler & Co., Chicago wholesalers. The baton has a genuine rosewood shaft, ebony handle with sterling silver treble clef monogram inlay, sterling silver ferrule, sterling silver tip. This gift baton is made in the same baton factory that produces the long-famous King David Leader Baton.

Each gift baton comes in a transparent protective case, mounted on a handsome walnut finish holder, enriched with pastel blue ribbon lining—each case holder complete with attached plate for engraving of band director's name.

List price for the complete outfit, \$32.50 each.

Here is a luxurious gift any orchestra director, band leader or choir director would be delighted to receive. For further information write David Wexler & Co., 823 So. Wabash Ave., Chicago 5, Ill. A mention of THE SCHOOL MUSICIAN would be appreciated.



NCBA HONOR BAND OF THE MONTH . . . We wish to pay tribute to this fine Barbour Hall Junior Military School Band from Nazareth, Michigan which is so ably conducted by NCBA Member, Sister M. Angus.

February, 1957

**Deadline for All News  
Is The First Of The  
Month Preceding  
Publication**



# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Harold Walters  
Phi Beta Mu Editor  
R.R. #3  
Seymour, Indiana

At the annual meeting of Phi Beta Mu in Chicago last December 7 at the Mid West Band Clinic, yours truly was in the back room talking to the head waiter. During that time our brother Paul Yoder nominated me to be the "news boy" for the fraternity. So — henceforth, I will try to keep this spot in THE SCHOOL MUSICIAN going for the news about Phi Beta Mu, and what the brothers are doing.

The Mid West luncheon for Phi Beta Mu was the idea of Ray Dvorak, and the Gamma (Indiana) chapter has made all the plans for the past two years. The luncheons are well attended, we think, but in 1957 we hope to publicize it earlier and get more brothers there. Last meeting we had thirty brothers present. We didn't plan a program, as all I had to do was have Paul Yoder say a few words and follow that with Karl King. If you haven't heard these two master wits speak then you have missed it. Brother King said, "I have always poked fun at people having a doctor's degree, and calling themselves Doctor so and so — now I have to eat crow, because they have shut me up for good as I was presented a doctor's degree and now everyone calls me Dr. King." To sum it all up, we all had a good time, and hope to see you at this meeting in 1957. It is always held at noon on the Friday of the Mid West Clinic.

## What The Brothers Are Doing—

For this part of the news I am only writing what I have picked up first hand. Send me some news about yourself or your band, and we'll get it in here. Among those present in Chicago were some of our real news makers. Brother Yoder has just turned out some new things — La Fonda for band, a follow up to his number Relax, and he has written a new Overture called Everglades; probably titled this as he now lives in Florida. Karl King was in New York City last summer recording some band music for SECAC — heard on transcriptions. Brother Frank Cofield, past president of

Gamma Chapter, has a real good seller in his new trio for Trumpets called Trumpetango. Brother Bill Revelli has another album of real fine band music out by his American Symphonic Band of the Air, called Band Encores, released by Decca. This brother was in New York last summer, also, and now has an album out by MGM called Harold Walters' Concert Band plays a Pop Festival. Brother Dvorak is still tops in his job of M.C. at the Mid West. Al Wright, director of Purdue Bands, is one of the newest members of Gamma Chapter, and Charles Henzie of Butler University is Gamma's new president. Nilo Hovey, Jordan College in Indianapolis, always has a band with a beautiful sound. Brother Dick Bowles of Lafayette, Ind., has a new band number out called Witch Doctor, beautifully played at the midwest clinic by the Bandmaster's Band. Of

the Smith-Yoder-Bachman tribe of composers, Smith and Yoder were at the meeting, and they now have a S Y B, Junior published. Brother Robert Barr had his band at the Mid West from Columbus, Ga. and did themselves real proud. Carrol Copeland, Franklin, Ind., and a past president of Gamma Chapter, is the proud winner of first place in marching at the State Fair last August; he had to out-do 94 bands to win it.

From here in it's up to you brothers to send me the news—my address is, Harold Walters — R.R.#3, Seymour, Indiana.

Best wishes to you and yours for this year, and wear your pins proudly.



Here are the Phi Beta Mu Brothers who lunched together during the Mid-West Clinic. The meeting was sponsored by the Indiana Chapter. This is to be an annual affair. One can see at a glance there were many celebrities in attendance.

## WHAT THEY PLAYED

*The purpose of this new section, "What They Played," is to give High and Grade School band directors an opportunity to study the concert programs that have been performed by various bands throughout the nation. Comparisons may be made, and ideas secured.*

*All school band directors are invited to place THE SCHOOL MUSICIAN on their program mailing list.*

### NEW ULM, MINNESOTA

**Junior and Senior School Bands**  
**John Strang, ASBDA, Director**

(performed April 29, 1956)

#### JUNIOR BAND

The Waltz King ..... Strauss  
Dancing Reeds ..... Eisch  
Big Rock Candy Mountain..... Dedrick  
The Golden Gate March..... A. Johnson

#### SENIOR BAND

The Nutmeggers March..... Osterling  
Song of Jupiter..... Handel-Anderson  
L'Arlesienne Suite No. 1  
(Prelude) ..... Bizet  
Papaya, trombone solo..... Morrissey  
Londonderry Air, trumpet  
solo ..... Dedrick  
American Red Cross March..... Panella

\* \* \*

### LENOIR, NORTH CAROLINA

**High School Band**  
**James C. Harper, ASBDA,**  
**Director**

(performed March 23, 1956)

March—The Conqueror ..... C. Teike  
March—Gardes Du Corps..... R. B. Hall  
Overture Fingal's Cave.....  
..... F. Mendelssohn  
Clarinet Solo—Concertino,  
Op. 26 ..... von Weber  
Ritual Fire Dance..... Manuel De Fella  
Ballet Music from Prince  
Igor ..... A. Borodin



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1. Procession of the Prisoners and Dancers
  2. Dance of the Polovetzki Maidens
  3. Dance of the Savage Men
  4. Dance of the Boys
- Overture Ia Gazza Ladra..... G. Rossini  
Sextette for Percussion..... Ostrom  
River Jordan Fantasy..... Whitney  
Overture to Tannhauser..... Wagner

\* \* \*

### STILLWATER, OKLAHOMA

**Junior and Senior High Bands**  
**Kenneth Rhea, ASBDA, Director**

(performed May 8, 1956)

#### JUNIOR HIGH BAND

Music Campers March.....  
..... Howard E. Akers  
The Ambassador Overture.....  
..... A. Louis Scarmolin  
Golden Glow Overture.....  
..... Clair W. Johnson

#### HIGH SCHOOL BAND

Death and Transfiguration.....  
..... Richard Strauss  
Iphigenia in Aulis.....  
..... C. W. R. von Gluck  
The Penny-Whistle Song.....  
..... Leroy Anderson  
Holiday for Winds..... Glenn Osser  
Piano Concerto in G Minor.....  
..... Mendelssohn  
The Golden Eagle March.....  
..... Harold Walters  
Relax (Rhumba)..... Paul Yoder  
Pathetique Symphony..... Tchaikowsky

### Selmer Celebrates Double Anniversary—25 and 50

Celebration of a double anniversary highlighted the annual sales meeting scheduled December 17-19 by H. and A. Selmer Inc., manufacturers of wind instruments, at the firm's Elkhart, Indiana, headquarters.

Selmer president J. M. Grolmund was honored on completion of his 25th year with the company. At the same time, trans-Atlantic greetings were exchanged with Maurice Selmer, president of the firm's Paris manufacturing affiliate, who is observing his 50th anniversary with the French company.

The Elkhart program included a series of meetings at which the firm's sales force and company officials made plans for the coming year—plans that included new and broader dealer services. The sales program for 1957, Selmer officials said, will be based on sales records that made 1956 the most successful year in the company's history.

In addition, there was an Open House at the Selmer plant for em-

ployees, visiting salesmen, and civic and business leaders. Climaxing the meeting was a dinner at which recognition was made of Grolmund's quarter-century of service to the company. Representatives of the trade and daily press were special guests at the anniversary dinner, during which greetings from Selmer in Paris and from friends throughout the United States were received.

### Thirteen Schools Given Status in NASM

Six new schools were admitted to associate membership in the National Association of Schools of Music and seven schools were elected to full membership at the thirty-second annual meeting. The two-day session representing 231 member schools was presided over by Dr. E. William Doty, Dean of the School of Fine Arts, University of Texas.

Associate membership was granted to Arkansas State College, Jonesboro, Arkansas; Heidelberg College, Tiffin, Ohio; Mississippi College, Clinton, Mississippi; Oklahoma College, Chickasha, Oklahoma; Ouachita Baptist College, Arkadelphia, Arkansas; and University of Idaho, Moscow, Idaho.

Schools promoted from associate to full membership were Appalachian State Teachers College, Boone, North Carolina; Howard College, Birmingham, Alabama; McNeese State College, Lake Charles, Louisiana; University of South Dakota, Vermillion, South Dakota; University of Utah, Salt Lake City, Utah; Virginia State College, Petersburg, Virginia; and Washington University, St. Louis, Missouri. Cotter College, of Nevada, Missouri, was elected to Junior College membership.

Officers chosen by the Association for the coming year are President, E. William Doty, University of Texas; Vice-President, Thomas Gorton, University of Kansas; Secretary, Burnet C. Tuthill, Memphis College of Music; and Treasurer, Frank B. Jordan, Drake University.

Among those participating in the Convention which included discussions on audio-visual aids, musicianship requirements, and accrediting were Dean Earl V. Moore, University of Michigan; Dr. Howard Hanson, Eastman School of Music; William K. Selden, National Commission on Accrediting; Irwin J. Lubbers, representing the North Central Accrediting Association; and Dean Gordon Sweet of the Southern Accrediting Association.

The delegates of the Convention were guests of the Cleveland Orchestra at the two concerts during the meeting.



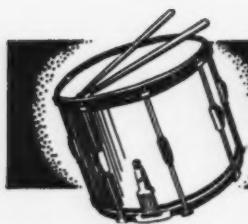


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## The Percussion Clinic

By Robert A. Clark

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

It was a special thrill for me to hear the band of my Alma Mater, Wayne State University, perform its most recent winter concert. It was a real treat to hear this fine band, under the baton of Mark F. DeLeonard, present brilliant readings of some solid musical literature including the Overture, La-Forza Del Destino, Verdi, and the Excerpts from the Opera "Andrea Chenier," by Giordino. A special salute to under graduate, Donald Sinta, for his outstanding performance of Rhapsody for Saxophone and Band by Eric Coates. Band directors may remember his flawless performance as featured soloist with the Cass Technical High School Band during the 1954 session of the Midwest Band Clinic in Chicago.

As usual my eyes were focused on the drum section for a great part of the evening. What I saw and heard pleased me very much. Hats off to a very efficient four man section composed of Edward Colden, Frank Foguth, Stanley Roose, and Sam Tundo. The percussion section, always a show case of the band, had many moments of glory as a section, but individual artistry was revealed in the person of Edward Colden who was featured as tympani soloist in the band's performance of Tympe-dium, Suite for Solo Tympani and Band, by William Schinstine.

Band directors, here is a very fine showpiece for your tympanist. If you are lucky enough to have an outstanding boy or girl on tympani this year, why not feature that person as soloist on the spring concert? I am sure that we all will be rewarded with higher standards of percussion playing if we occasionally feature our outstanding players in some type of serious music other than the usual slam-bang novelty solo type. This suite is written in three movements, Molto Allegro, Adagio Mysterioso, and Allegro. The composition is also available with piano accompaniment which makes it ideal for use as a festival solo. Incidentally, this number was given a reading at the 1955 Midwest Band Clinic in Chicago. Tympe-dium is published by the Southern Music Company and the piano copy sells for \$1.50.

Southern seems to have contributed a great deal of new percussion material suitable for use in solo festivals. Three solos for snare drum have been in-

cluded on the National solo list. These are Rhythm Rampage, Innovation in 2/4, and Dipsy Doodle. All have been composed by William Schinstine, former percussionist with the National Pittsburg, and San Antonio Symphony orchestras. All sell for 50¢. Mr. Schinstine has also collaborated with Mr. Fred A. Hoey in developing a collection of drum ensemble material. This publication is called Drum Ensembles for all Occasions. This book sells for \$1.50 and contains several interesting drum ensembles written in a variety of time signatures and in the traditional rudimental idiom.

And speaking of ensembles, Mills Music, Inc., have in publication an interesting composition by Carlos Chavez entitled Toccata for Percussion Instruments. This composition follows a contemporary trend in using the full range of the percussion family as a medium of expression in itself. Percussion ensembles of Wichita University under the direction of Robert Buggert and the University of Illinois ensemble, organized by Paul Price now of Boston University, have pioneered in this new medium of expression and have developed a wide enough repertoire to present full scale concerts.

The composition by Chavez follows in this vein utilizing traditional percussion instruments plus the inclusion of latin instruments and mallet instruments, namely glockenspiel, xylophone and chimes. The score is divided into six percussion groups; Percussion I, Indian drum glockenspiel, small Indian

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drum; Percussion II, side drum I, xylophone, Indian drum, tenor drum; Percussion III, side drum II, suspended cymbal; Percussion IV, tenor drum, chimes, claves, one maraca, suspended cymbal; Percussion V, tympani, small gong; Percussion VI, bass drum, large gong. Besides the use of the multiple tones of the tympani, multiple tone effects are achieved through the use of Indian drum, snare drum without snares, and tenor drum. These three instruments are placed together and played by one player much in the manner of playing three tympani. With a wide range of dynamics, rhythms and counter-rhythms, real artistic effects are achieved.

Doesn't seem to be in the books that percussion ensembles will ever replace the standard symphony orchestra or symphonic band, but this new material coming out should be stimulating to young drummers and certainly excite the imagination of percussionists everywhere in the creation of new and different artistic expressions. Programming one of these numbers on a concert offers an opportunity for variety as well as creating a real incentive for artistic percussion playing.

Festival time has arrived again and with it that nervous anticipation of solo events, so perhaps a quick resume of procedure might be in order so that you might get the most out of your solo appearance. Remember to have your solo memorized. Snare drummers stand erect and keep the heels together while performing. Avoid beating the feet. Be certain to report to the warm-up in sufficient time to get a good warm session accomplished. I personally like exhibition snare drum solos performed with field drum and carried with a sling, but most important is good preparation. Be sure the drum is tuned properly before your performance. Poor tuning can impair your execution. Don't chew gum. Try and listen to as many percussionists as possible so that you may profit by the strong and weak points of the other contestants. Since sight reading is traditionally part of the snare drum event, spend a lot of pre-festival practice time reading new material. Watch for trick rhythms or time signatures that may occur in the sight reading material. Take plenty of time to scan the sight reading selection before diving in.

Good luck in your quest for a first

division rating. Remember, your performance can only be as good as your preparation.

The End



"Dear Karen: I am a boy 13, in 7th Grade. I play trumpet in the school band. I would like to join the Pen Pal Club. . . . Sincerely, Paul Reed, Delevan, New York."

\* \* \*

"Dear Karen: I would like to join your club. I play a Tenor Sax in Lee County High School Senior Band. I also play the piano. I am 14, a Freshman in High School and have Blonde hair and Blue eyes . . . Elizabeth Updyke, Box 51, Heidelberg, Kentucky."

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## THE CLARINET CORNER

(Continued from page 18)

Concerto in Gm - Handel (Waln), Kjos (Grade 3+).

Fantasy Piece - Schumann (Voxman), Rubank (Grade 3+).

Promenade - Delmus, Cundy-Bettoney. *Grade IV*

Three Pieces-Laurischkus (numbers 1 & 3), Wahr (Stubbins Coll Vol 2).

Scene & Air - Bergson, Rubank.

Sonata - Wanhal, McGinnis & Marx.

Petite Piece - Quet, Baron.

Piece in Gm - Barat, Wahr (Stubbins Coll Vol 1).

Andante & Scherzo-Dere, Paul Schmitt.

Musette & Scherzo - LeClair (Waln), Kjos.

*Grade V-VI*

Piece Romantique - Niverd, Alfred.

Sarabande & Theme Varie, Hahn, G. Wahr.

Sonata - Bernstein, Witmark.

Solo de Concours - Mouquet, Wahr (Stubbins Col. Vol 1).

Prelude & Rigaudon - Avon, Wahr (Stubbins Col. Vol 2).

Sonatina - Duncan, Morris, contemporary as is the Berstein.

Scherzo - Cardew, Boosey - Hawkes, (another interesting new solo).

Solo de Concours - Rabaud, Andraud.

Lament & Tarentella - Grovlez, Andraud.

Introduction & Rondo - Widor, Andraud (Bonade Coll).

Fantasie and Rondo - Weber, Fischer.

Reutatine & Polacca - Weber, Rubank.

Sonatina - Szalowski, Omega.

Ballade - Perminov, Leeds.

### Bass Clarinet-Solos

*Grade I-II*

Solo Semplice, Hovey, Belwin.

Valse Grazioso, Hovey, Belwin.

Ario Cantando, Hovey, Belwin.

*Grade III-IV*

Aquamarine - Karel, Boosey-Hawkes, a new contemporary Gr 4 number.

In Ancient Style, Rathaus, Belwin.

Sonata in Gm, Eccles, Belwin.

The Clown, Kesnar, Cundy Bettoney.

Sonatine, Winsloe, Belwin.

*Grade V-VI*

Andante & Allegro, Desportes, Andraud.

Ballade Bozza, Andraud.

1st Fantasy Marty, Cundy Bettoney.

### Alto Clarinet-Solos

*Grade I-II*

Einsame Blumen - Schumann, Jack Spratt.

Choral Varie, D'Indy, Elkan-Vogel.

Elegy, Massenet (Wilson), Wood (?)

*Grade III-IV*

Melancholy, Whitney, Jack Spratt.

Rigaudon, Lacombe, Andraud.

Sonatine, Winsloe, Belwin.

*Grade V-VI*

Preludium, Schmutz, Carl Fischer.

Evening Fantasy Miller, Belwin.

### New Music Reviews

*Elementary School Beginner - Clarinet Method-Norman Ward, Consolidated, .75, 1956, 40 pp.*

In last month's issue only a fleeting glance was taken at this new series of beginning methods. Interesting features here are: size is small, 10" across and about 8" high as opposed to the normal larger size text books; attractive outside colors, cute little illustrations used to emphasize a certain musical point, pictures at the front illustrating position and embouchure. The starting tone is "e" in whole notes; quarters come on page 7, upper register on 21. Here the note "d" is first shown then the low g. More logical perhaps is to go into the upper register via some low tone. Eighth notes are introduced on page 26, dotted quarters on 31, and the break (ascending) on 30. Descending, I think, is maybe a bit easier for the student when the break is first approached. A number of principles can be stressed when the descending pattern is first used. On page 36 we find 6/8, alla breve on 39; the book ends with a fingering chart and a page devoted to the care of the instrument. The range employed is only low "g" up two octaves. True, kids in the low grades do often experience trouble in reaching out with the little finger for the low f or e. Still, I would like to have seen these two lowest notes included if only at the end and perhaps as optional studies. The text attempts to be purely an elementary one (to be used by elementary kids) and I believe it succeeds to a considerable degree.

\* \* \*

*Elementary School Beginner - Sax - Norman Ward, Consolidated, .75, 1956.*

The starting tone is "b." The development follows that of the clarinet and just like the clarinet book there are tuneful exercises and materials. The sax goes no lower than "e" nor higher than "a." Directors should investigate this brand new series.

\* \* \*

*Moto perpetuo-Paganini, transcribed for woodwind trio and piano by Whit-*

ney, Tustin, Jack Spratt, 1956, score and parts, 2.50.

In a very clear edition the Jack Spratt-Company has recently issued this familiar Vivace of Paganini. It has been arranged for flute-oboe-clarinet trio with piano by the well-known New York oboist, Mr. Tustin.

The Moto Perpetuo is a 4/4 Vivace arranged here in C. From the moment the oboe begins the fast theme there is not one beat where four sixteenths are not heard. All that an arranger could possibly do with such a number is to dovetail parts. Here then, there is only one melodic line going all the time. The oboe begins and soon shares sixteenths with the flute. The flute takes over only to share the material with the clarinet. At other times the flute will end to be continued by the oboe and the clarinet in turn. Only during the last sixteen bars do the instruments ever play together for any duration, and here in unison. The piano throughout does nothing more than play rhythm and so indicate the harmony.

This is not a true ensemble number. On the other hand, three good performers can prove its value. To be able to keep the sixteenth line going at a steady tempo will be no mean task;

the blend, intonation, and balance must be so perfect that the fast moving line is never broken. The music does not lay badly for the instruments. Up to tempo this can be challenging for three good players. Grade 5.

\* \* \*

*Romance for clarinet and piano-J. P. DuPort, Jack Spratt, 1956, .90.*

The Romance is a one page Moderato, 4/4 in C. The material is not technical and the melody is marked by triplet rhythms. The work is in a little three part sone form. Beginning in C the melody soon proceeds to the dominant. A cadenza brings the main theme in again. The range of the music extends from middle C $\sharp$  up to high a. This little number falls probably in the Grade 3 calibre.

The End

### Smith, Rascher, McGinnis Star On New Recording

(Continued from page 10)

and its problems. They have all been very active in giving their time and energy for clinics, concerts, lectures, etc.

Leonard Smith is America's premier cornet virtuoso and is the foremost exponent of cornet brilliance. Formerly soloist with the Goldman band, he is conductor and creator of the famed Leonard Smith band. Intensely interested in the problems of the school bandmaster and music instructor, Leonard Smith was one of the people chiefly instrumental in starting band clinics throughout the United States and has also made personal audition tours to select gifted students for advanced study.

Robert McGinnis, who is solo clarinetist with the New York Philharmonic Orchestra and was formerly solo clarinetist with Arturo Toscanini and Leopold Stokowski, also teaches clarinet at the famous Julliard School of Music in New York and also at Columbia University.

Sigurd Rascher is called the "Paganini of the saxophone." He has been soloist with many of the leading symphony orchestras of Europe and United States. He is the world's greatest concert saxophonist and the only one with the ability to play the instrument in four octaves.

The records are sold at \$4.95 each. They may be purchased through local music stores.

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February, 1957

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47



## Maximum Solo and Ensemble Participation

(Continued from page 25)

### Solo or Ensemble Check List

- Name \_\_\_\_\_  
 Six weeks before Contest to be held on \_\_\_\_\_ at \_\_\_\_\_  
 (date) (place)  
 1. \_\_\_\_\_ Solo selected \_\_\_\_\_  
 (title)  
 (composer)  
 2. \_\_\_\_\_ Accompanist selected from approved list in Director's office.  
 3. \_\_\_\_\_ Accompanist notified.  
 4. \_\_\_\_\_ Measures numbered on piano and solo part numerically with pencil. Name of school and

student in upper right hand corner.

5. \_\_\_\_\_ Two appointments made with Director two weeks apart for rehearsal on solo. Students studying privately do not make these appointments.

6. \_\_\_\_\_ Three rehearsal appointments made with accompanist before recital.

#### Three Weeks Before Contest

1. \_\_\_\_\_ Paid contest fee to band treasurer and gave name of solo and the composer.

2. \_\_\_\_\_ Instrument has been checked and is in good playing condition.

3. \_\_\_\_\_ Have at least three good reeds ready for recital.

#### One Week Before Contest

1. \_\_\_\_\_ Have solo memorized.

2. \_\_\_\_\_ Have performed in recital and checked director's criticism sheet.

3. \_\_\_\_\_ Have made appointment with my accompanist, myself, and director for final rehearsal and check.

4. \_\_\_\_\_ Picked up playing schedule for contest on Friday and called accompanist of time of performance.

5. \_\_\_\_\_ Have gotten together with other students who have same accompanist to express appreciation through flowers or token gift.

#### The Day of the Contest (put check-list in instrument case)

1. \_\_\_\_\_ Went to warm-up room 35 minutes ahead of scheduled performance time.

2. \_\_\_\_\_ Met accompanist in warm-up room and went to performance room together. In case of conflicts this will prevent my instrument from getting cold while waiting.

3. \_\_\_\_\_ Kept instrument warm by blowing gently into the instrument and/or moistened reed just before performance.

4. \_\_\_\_\_ Gave score to judge.

5. \_\_\_\_\_ Tuned with piano in same manner as at recital. Did not play until in tune.

6. \_\_\_\_\_ Went to judge after playing to pick up score and receive any oral comments he wished to give.

7. \_\_\_\_\_ Thanked accompanist, collected the piano part, and returned to warm-up room to put instrument away.

8. \_\_\_\_\_ Listened to other performances. This will help me become a better musician.

9. \_\_\_\_\_ Picked up judge sheet Monday from Director together with any awards earned.

10. \_\_\_\_\_ Have improved a great deal from playing and rehearsing this solo. It can be played at many community functions this year.

*Editor's Note . . . Comments received from directors on this feature article will be published in a future issue of THE SCHOOL MUSICIAN. Address all correspondence to Forrest L. McAllister, Editor and Publisher, THE SCHOOL MUSICIAN, 4 East Clinton Street, Joliet, Illinois.*

The End



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## The Band Stand

(Continued from page 13)

son) . . Niblock (5:30 minutes)  
7. March and Air from Concert Music #2 (S Division) . . Nelson (8 minutes)

After hearing the above 7 compositions, the CBDNA membership present listed their preferential order of the ones they considered worthy of recommendation. New regulations covering the submission of original works were considered and will be reported in these pages later.

VIII. The CBDNA membership heard eulogy resolutions to Dr. Edwin Franko Goldman (presented by James Neilson), and Henry Fillmore (presented by Frederick Fennell) and stood in silence in respect to these two bandmen whose spirit will live forever in our hearts.

IX. Performance of music is always a most important part of every CBDNA meeting. Space does not permit mention of complete programs but these are the groups which helped to make the 1956 Conference so successful:

1. State University of Iowa Woodwind Ensemble, Iowa City, Iowa.
2. University of Michigan Symphony Band, William D. Revelli, Conductor, Ann Arbor, Michigan
3. The University of Illinois Percussion Ensemble, Jack McKenzie, Conductor, Urbana, Illinois
4. College-Conservatory of Music of Cincinnati Brass Choir, Ernest N. Glover, Conductor, Cincinnati.

X. James Neilson of Oklahoma, City University, Oklahoma City, Okla., announced that his school had received a grant of \$10,000.00 to be used to make a movie dealing with the Saxophone which will feature Sigurd Rascher.

## Accordion Briefs

(Continued from page 21)

Symphony which hold regular rehearsals.

The Bernadine Seay Accordion School, Birmingham, Ala. sponsored Charles Magnante in a Workshop and Concert in January. This was Mr. Magnante's first appearance in Birmingham and was also the first concert sponsored by the Seay School. Much interest was shown in the Workshop and an excellent audience gave Mr. Magnante a fine reception.

Hope Friedman is to be commended for the work she is doing in Pasadena, California for the Boy's Club, an organization sponsored and supported by the Red Feather Agencies. Mrs. Friedman recently appeared on the "Queen For a Day" program in hopes of getting 24 accordions for these boys. It was too bad she was not the winner, for the accordions would have meant much to these young boys.

The Kutz Studios in Parson, Kansas recently sponsored a concert by Myron Floren, the famous and popular accordionist of the Lawrence Welk TV shows. This proved to be a popular event, drawing teachers and students from many towns in Kansas, Missouri and other nearby localities.

Thirty students and chaperones from the June Frisby Accordion Academy, Wichita, Kansas, played a concert in Houston, Texas and were guests of the Houston Accordion Symphony. Following this event, the Houston Accordion Symphony reciprocated by playing a concert in Wichita. Also for the Wichita program over 100 of the students of the Frisby School participated in part of the program. The Houston Symphony is directed by Bill Palmer, faculty member at Houston University. The Houston Symphony also presented a concert in Fort Worth, Texas.

Our ambassador of music — the well known basket ball-accordion player, Tony Lavelli, is on his third

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world tour with the Harlem Globe Trotters, a well known basket ball team and entertaining unit — which is a complete variety show. Their tour will finish in Chicago in May and on their return to this country, their tour includes many of the western states, from Canada down to Texas.

### Interlochen To Have Year Round Program

ANN ARBOR—Plans for a new National Arts Academy of Interlochen, to provide a year-around program of instruction on the 700-acre site of the internationally known National Music Camp at Interlochen, Michigan, have been announced by Joseph E. Maddy, president and chairman of the Board of Trustees of the National Music Camp.

The new academy, tentatively scheduled to open in 1958, will offer a complete program in all academic subjects as well as the arts for approximately 300 superior students at the junior and senior high school level, both boys and girls, Maddy announced.

"One unique feature will be a full symphony orchestra which no other private school in the world is now able to provide," Maddy said.

The academy will not interfere with the specialized summer program in music, art, drama and dance which has been a feature of the National Music Camp since 1928.

"We feel that the techniques learned in 29 years of serving America's gifted youth in the arts now can be put to work in providing high school level instruction for children endowed with superior intelligence and talent, who are capable of more rapid progress in their studies than can be possible in the public schools," Maddy reported.

Maddy said the trustees, besides approving the establishment of the academy, have authorized the employment of a highly qualified educator who will work with an advisory council in establishing "a sound program on which the school will operate."

Names of leading educators, business and professional men to serve on the Advisory Council are currently being studied by the Trustees. Included will be experts representing all of the fields of academic subjects to be offered by the academy.

"Besides acting as resource persons, members of the Advisory Council also will provide guidance and leadership in the development of plans for working with students of higher than aver-

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age scholastic abilities and talents," Maddy said.

Plans call for construction of two additional dormitories designed for use in both winter and summer and the remodeling of several of the existing buildings at the National Music Camp so that they can be used throughout the year.

Once the National Arts Academy of Interlochen is in operation, the site at Interlochen, which is near Traverse City, Michigan, will be operated eight weeks each summer for the National Music Camp. Two weeks after the music camp closes, the academy will open and will hold 32 weeks of classes with two vacation periods, a six-weeks period extending over and beyond the Christmas holidays, and a two-weeks period in the spring.

The National Music Camp, which is affiliated with the University of Michigan, is a non-profit education corporation with winter offices in Ann Arbor, Michigan. The camp was founded in 1928, by Dr. Maddy, who also is a professor of music in the U-M School of Music.

The trustees of the camp, besides Dr. Maddy are: Charles M. Tremaine, founder of the National Bureau for the Advancement of Music and National Music Week, Westfield, New Jersey; Donald R. Belcher, retired treasurer, American Telephone and Telegraph Co., Westfield, New Jersey; Roscoe O. Bonisteel, Ann Arbor attorney and U-M Regent; Franklin Dunham, chief of radio, U.S. Office of Edu-

cation, Washington, D.C.; William E. Knuth, chairman, Division of Creative Arts, San Francisco State College; Dr. Mark F. Osterlin, director, Central Michigan Children's Clinic, Traverse City, Michigan; Clyde Vroman, director of admissions, University of Michigan; and Judith Waller, public affairs representative, Chicago office, National Broadcasting Company.

## B&J Introduces Salanti Professional Series

A new line of Salanti "Professional Series" Accordions has just been introduced by Buegeleisen & Jacobson, Inc., New York and Toronto.

As announced by Harry Buegeleisen, one of the most important improvements in the line is Salanti's self-seat-



ing treble valves. They are now a combination of soft, pliable leather and cushiony foam rubber, to insure completely airtight closure. Each valve is coupled to the girder rod by a flexible non-deteriorating plastic link, the announcement said.

Another feature is an exceptionally quiet bass machine, Mr. Buegeleisen said, explaining that all piston connections are now plastic insulated as on highest price professional accordions.

Other features include a new grille with approved type registers. Salanti reeds are now stamped "custom-made," the announcement said.

Typical of the new "Professional Series" is Model 6045, shown here. It has 10 treble registers on the grille, "palm-press" master switch on the edge of the keyboard, and four bass registers. This model has four sets of treble reeds (with piccolo reeds) and 5 sets of bass reeds. Price is \$660.00.

Literature may be obtained from Buegeleisen & Jacobson, Inc., 5 Union Square, New York 3, N.Y.; in Canada, 720 Bathurst Street, Toronto 4, Ontario. Please mention THE SCHOOL MUSICIAN when writing.



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## THE BRASS WORKSHOP

(Continued from page 16)

tremely low note, the jaws are opened slightly by dropping the chin.

(5) Contract the center of the lips by raising one or both of the cheek muscles upward toward the eyes and slightly tightening the corners of the mouth. The tightening of the corners of the mouth should not be overdone from left to right since it exposes the nerves closer to the surface which, when a little pressure is brought to bear on the mouthpiece, will tend to cut off the circulation of the lips and tire them. Try to tighten or relax the lips at the correct speed during the slur—neither too slow nor too fast.

(6) Increase the breath pressure when slurring upward and decrease the breath pressure a little when slurring downward. More breath is required to keep the lips vibrating since they are changing their tension and speed of vibrations.

(7) Direct the column of breath toward the top rim of the mouthpiece when slurring upward and do the opposite when slurring downward.

(8) Be sure that the lip action and valve action are exactly together when a change of valves is involved in a slur. Releasing the keys a fraction of a second too soon or too late tends to spoil the smoothness of the slur.

### Legato Tonguing

There is another important kind of legato playing called legato tonguing or soft tonguing. It is often written out by use of curved line connecting several notes with dots under the curved line and under or over the head of the note. Even when not specifically marked in this way, legato tonguing is constantly needed when playing certain kinds of melodic passages. This brings up the question "Just when do we use legato tonguing and when do we detach the notes?" This question is settled concerning when to slur since we have a curved line to indicate this, but what about the notes within the same phrase which are not covered by curved lines? The answer lies in two things—the speed of the number and the mood which is to be conveyed by the music. Movements marked *adagio*, *lento*, *cantabile*, *sostenuto*, etc. are nearly always to be played legato within the phrase from comma to comma. This is particularly so when the passage has combinations of slurred and tongued notes. The tongued notes must create the same smooth line that the slurred notes established if our passage is to sound smooth. In other

words in such passages the player should slur the notes so marked and legato tongue the other notes within



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the phrase. This is done by attacking the first note of each musical phrase set off by a comma then continuing the flow of breath with as little interference as possible as the other notes within the phrase as they are either slurred or soft tongued by gentle action of the tongue in the roof of the mouth as in saying "da." For the first note of each phrase the tongue attacks with a "ta" to start the tone by releasing the breath then if the breath pressure continues with a soft movement in the roof of the mouth a smooth uninterrupted flow of sound will result. The study of legato tonguing should be divided into two parts. First, legato tonguing on the same repeated tone and second, legato tonguing of notes of different staff degree.

### Exercise I

*Legato tonguing on the same repeated note*

Start on the band tuning tone for each brass instrument and play on each scale tone downward for one octave a series of four quarter notes followed by a half note and a half rest and enclosed with a curved line with dots over each note. Attack the first note with "ta" and then soft tongue each of the other four notes with the syllable "da" without stopping the flow of breath. Sing each pattern and then imitate these enunciations when playing the pattern. Practice each scale tone downward for one octave using this pattern until your legato tonguing begins to sound smooth.

### Exercise II

*Legato tonguing on different notes*

Begin with the B-flat concert scale, starting with the tuning tone as used in band and progress downward for one octave in the speed of quarter notes by attacking the first of the quarter notes with the syllable "ta" (tongue placed at upper teeth for attack), then continue blowing steadily and just as the valve is pressed for the change of note, swing the tongue lightly to the roof of the mouth and soft tongue with the syllable "da." The effect produced, if correctly done, should imitate the sound of the complete slur. The lip tension should be relaxed a little with each change of note downward or contracted when going upward. Spend about five minutes each day on this exercise until the legato scale sounds as smooth as a slurred scale. The art is in perfect timing between tongue and valve action. Keep the air stream moving in spite of the slight interruptions of

the tongue and try to perfect the timing of the tongue, lip and valve to achieve perfect smoothness. When this exercise is perfected, try practicing each tone of the B-flat concert chromatic scale in the same manner, beginning on the tuning tone and practicing it downward for one octave.

When are slow movements not played legato? Forrest Buchtel in his *TROMBONE METHOD*, Book II, sets the dividing line for legato vs detached playing with *moderato*. This means any movement slower than *moderato* tends toward legato style and any movement faster than *moderato* tends toward detached style. There are some exceptions to this as determined by the mood of the music. However, this is a good

general rule to follow for a school musician who is not too familiar with the interpretive mood of the music and might be followed with a result of nearly always correct. The exception should be when indicated otherwise by your teacher or director. The example of slow movements which should be played legato throughout the phrase may be found in the *andante sostenuto* movement of BRAHMS FIRST SYMPHONY in which every note should be either slurred or legato tongued even though there are no legato markings except the occasional use of a slur mark. If played correctly the notes not marked with a slur should sound practically the same as

(Turn to page 61)

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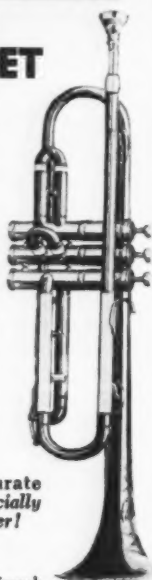
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## The Band Music Laboratory



Coordinated by David Kaplan

The Band Music Laboratory is presented each month as a public service to band directors who are interested in keeping up to date on the latest published works for band. Each number has been carefully rehearsed, studied, and analysed by one of the competent members of the Laboratory Staff. Numbers are classified into A, B, and C, in keeping with band Festival and Contest rulings. Directors may learn of technical, tonal, and interpretive problems that exist. It is felt that it is better to present carefully prepared reviews of a few numbers rather than a listing of many. No favoritism is shown in the selection of numbers. Numbers are selected on merit alone. The reviews do not necessarily reflect the views of the Editor and Publisher of THE SCHOOL MUSICIAN magazine.

Publishers and Directors should direct all correspondence to: . . . David Kaplan, Band Music Laboratory, Music Department, West Texas State College, Canyon, Texas.

the tunes; bass clarinet is used normally in tunes (under break) but in the exercises the range extends up to high "d"; oboe from low "d" up to high "d" with the tunes in the middle range; bassoon from low "c" up two octaves and a fourth.

We normally expect a Beginners method to include basic fingerings, basic rhythms, exercises in counting, rests, different metres (4/4, 3/4, 2/4), slurs, some dynamics, eighths, dotted quarters, a little upper register material, and perhaps sixteenths and 6/8. Moreover, we hope that the method will progress smoothly beginning in an easy register and proceeding up and down a little at a time. In a follow-up or Intermediate book we should be concerned about the continuance of technique, more notes, the extension of the range, and alternates. Important also is that these fundamentals must be set to practice through suitable and interesting materials. To progress smoothly and evenly neither too fast nor too slow, while at the same time providing fundamental information and appropriate materials, is no small task. There is yet another aspect to be concerned with. The pages can not be cluttered. There is a point where too much information on the page prevents any of it from registering. Now to this Book 2.

For the first few playing pages the instruments are in their middle registers. The clarinet plays almost exclusively in the chalumeau, the flute never above high "d", the trumpet from middle c to high g. Thus the book attempts to continue the work of the Beginners volume by starting slowly before undertaking new items. The melodic material of this book will be appreciated by youngsters. Such familiar tunes as Crusaders Hymn, Finlandia, When You Wish Upon a Star, Whistle While You Work, and many others will serve

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By David L. Kaplan

Guide to the Band-Book 2, Intermediate, Clarence Sawhill & Frank Erickson, Bourne, Inc., parts .85, conductors manual 4.00, 1956, each part 28 pp.

A fairly recent publication is this Intermediate series which combines the experiences and resources of two well known figures in the band world. Mr. Sawhill is Director of Bands at the University of California; Mr. Erickson's compositions and arrangements for band have done much to enhance the school band repertoire. Book 2 is published for flute, oboe, B $\flat$  clarinet, bass clarinet, alto sax, tenor sax, baritone sax, bassoon, B $\flat$  trumpet, F horn, E $\flat$  horn, trombone, baritone T.C. & B.C., tuba and drums.

Ranges: trumpet never higher than high "a" but most of the range lies from middle "c" to high "g"; clarinet up to high F $\sharp$  and G but only in the exercises with the range usually no higher than C; the flute reaches up to high "f"; baritone from low "e" up to "g" above bass clef but the low range is not used too much; French horn from "a" below staff to high "g" but most of the tunes are within the staff; alto sax from low "c" up to high "e" but with less range used in



to spark the interest. The band is early divided into two or more parts making for fuller harmony and even more interest. Unison passages are always somewhat necessary for a group method. Here the unison passages emphasizing scales and technique are often introduced in antiphonal style. The idea of playing then singing a passage is an excellent one. Counting is stressed often throughout the text. An effort has been made to emphasize dynamics and phrasing.

Directors will no doubt find this Book 2 a good follow-up to the publisher's Beginners volume. The text does not move too fast. New items are introduced logically and clearly. Finally, the text itself is clear and attractively produced.

\* \* \*

*Elementary School Beginner—Norman Ward, Consolidated Music Publishers, 1956.*

Consolidated Music Publishers was formerly the J. J. Robbins firm and Consolidated Music Sales represents the former Robbins plus Schubert and Lewis Music.

The Elementary Beginner is a series of individual method books (.75 each) for the following instruments: clarinet, flute, sax, trumpet, trombone, horn, tuba, and drum.

One will note at the outset that this series is geared for the young elementary student. For one thing each book is small: 10" wide and a little over 8" high. Each book is colorful and attractively produced. The flute book is in light blue, the trombone in dark blue, the sax in red, etc. The cover illustration is cute and attractive. The books are each about 35 pages. Fingering charts are placed at the end plus a useful page on care of the instrument. A number of cute little sketches will help to bring home the point more clearly. At the front of each book is a page of posed pictures (posed by youngsters) demonstrating the embouchure, sitting and hand position.

The trumpet starting tone is first space f; eighths are introduced on page 20, slurs on 28, 6/8 on 35 and the range is only up to d. The clarinet starting tone is e with the upper register on page 21 and the break on page 30. I would have preferred the break introduced descending first then ascending. The flute starting tone is C and this I would certainly question. Better balance and security would be possible with B, B $\flat$  or D. The other ranges are equally moderate. The little tunes and exercises are adequate. This looks like promising materials for the youngster. Class D.

\* \* \*

(Continued on next page)

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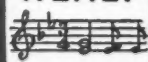
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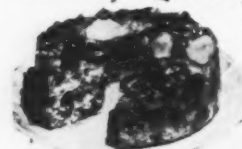
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and the kids should not have trouble  
in finding their parts. The brass book  
finds the trumpet on top, E $\flat$  horn,  
trombone, tuba and snare drum next  
in that order.

Illustrations found from time to  
time will help the kids to understand  
a certain point. Included among the  
22 numbers are: Surprise Symphony,  
Abide With Me, America, Nocturne  
of Mendelssohn and other appropriate  
materials. The Elementary School Be-  
ginner and Ensemble Books will be  
welcomed by teachers. There are some  
fine ideas here which warrant our in-  
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\* \* \*

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up to high e with occasional F's op-  
tional; the trumpet reaches only up to  
high g. The arrangements are not dif-  
ficult and have been designed for the  
Class C band.

\* \* \*

Band Festival—arr. by John A. Finne-  
gan, Hansen, 1956, parts .20, conduc-  
tor, 1.00.

This collection has been designed

for the massed band festival as well as  
for the individual band performance.  
The numbers would sound outdoors as  
well as in the concert hall. Chorus can  
be used with the band in several num-  
bers and parts may be had at .20 each.  
Included in the book are the following:  
Fanfare by Finnegan, Battle Hymn of  
the Republic, Praise Ye the Father  
(Gounod), Pop Goes the Weasel,  
Theme of Beethoven's Ninth Sympho-  
ny, Vilia, and Funiculi. Two part  
chorus may be added to Battle Hymn,  
and several others. The clarinet range  
extends up to c, the trumpet up to g.  
The parts, green in color, comprise  
four march size pages. Class D.

By Ed Nelson

God of Our Fathers, arr. P. Laval-  
le, Pub. S. Fox, 1955, FB 6.50—SB 8.50.

Paul Laval-  
le has made an interesting,  
and technically easy arrangement of the  
old familiar hymn tune, "God of Our  
Fathers," that can be effectively used  
as a grandiose closing number for a  
formal concert, or for such occasions  
as baccalaureate and commencement.  
It should be mentioned, however, that  
although the number is not technically  
difficult, a good performance will re-  
quire a group with a good tutti sound,  
and a mature tone and range, especially  
on the first chair parts.

The arrangement presents the hymn  
tune four times, once in F, twice in  
B flat, and once in A $\flat$ —if a vocal  
group is used the final section in A $\flat$   
can be repeated if desired. The fanfare  
between each verse is used, but is  
developed a bit, especially before the  
final section in A $\flat$ .

Clarinets must play high F $\sharp$ , and  
the flutes a high B $\flat$ —both sections  
have the melody in the upper register  
where a strong embouchure is a must  
for beauty of tone and control of in-  
tonation. The bassoon part is quite low,  
going down to the low B $\flat$ , and having  
quite a few notes below the staff. The  
percussion part calls for chimes in ad-  
dition to the usual section—there is a  
tympani solo that could be substituted  
without much trouble. The cornets  
have quite a few triplets on High G,  
and several high B $\flat$ 's; the trombone  
parts are for a full quartet, with the  
first going up to B $\flat$ . The horn parts  
are not "peck-horn" music—the first  
has several G's and the fourth goes  
down to low C.

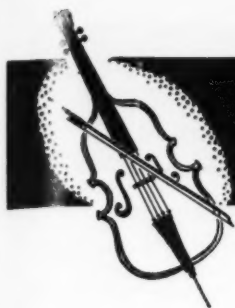
This somewhat detailed listing of  
some of the ranges shows the need for  
mature players. It would be possible  
to play the number up to letter "C"  
and then repeat from the beginning,  
but naturally such a performance  
would lose all the originality of the  
arrangement. Class C+.

The End

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## The String Clearing House

By Dr. Angelo La Mariana

The purpose of this column in reviewing new music, methods or materials is to acquaint string teachers and students with worthwhile publications as they become available. Every so often, unusual or helpful material becomes available and the first three reviews this month pertain to new approaches for beginning theory.

String teachers find it very difficult in either class or private lessons to drill the beginner in music fundamentals because of the pressure of time. The following books provide the teacher with a means of assigning supplementary work dealing with the fundamentals as related to his own instrument. A teacher could easily adapt the use that will best suit his needs either in class or for home work. Each of the following books are within easy understanding of the young student and are designed to capture and hold the beginner's interest. Ages 7-12 years.

### Workbooks

*Note Speller* - E. Janowsky. Published Belwin. Price 75¢.

A separate book is published for Viola, Violin, Cello and Bass. The "objectives of each book do not include the teaching of note values, time signatures, measures or bar lines. However, all of these symbols have been presented in the lessons as they are used in a normal playing situation." The letter names and fingerings in the first position of each instrument are presented in an interesting fashion for the young student. Diagrams are used to illustrate each string. Problems for each instrument are covered in the in-

dividual books. Look into this if you are looking for or are in need of a good note-speller.

\* \* \*

*Fun for Fiddlers* - I. Wadler and E. Webb. Published Boston Music. Price 75¢.

The assigned 12 "papers" cover a wide range of materials relative to notation, rhythm, fingering, bowing and general musical terminology. Many motivational devices are used; one being "Fiddle Facts," little thumb-nail sketches of famous violinists, the string family and other highly informative information in capsule form. A scoring system is also provided. Each "paper" is illustrated very clearly. Directions are simple, easily understandable and geared to a young reader. A nicely put together workbook that will appeal to both teacher and student.

\* \* \*

*Orchestra Workbook* - Norma L. Perkins. Published Carl Fischer. Price 75¢.

This book for all orchestral instruments contains 23 "Lessons," covering note and rest values, time signature, notation, piano keyboard and accidentals. Lessons for treble, alto and bass clef players are also included. Delightfully illustrated in cartoon technic by Burr Shafer and handled with a musical-puzzle approach, this workbook should make learning fun. From cover to cover this bright orange folder is packed with some good solid material that will please the teacher and appeal to the student.

### After Book One

*The Junior Violinist*—Gladys Gauvreau. Published Boston Music Co. Price \$1.25.

This is the second book by the author for violin instruction for either group or individual lessons. Fundamentals of music and of the instrument are treated in the first three pages and in the body of the book. Most of the selections contain a second violin part; they include well-known selec-

(Turn to page 65)

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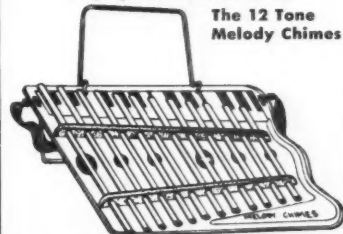
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## The Double Reed Classroom

By Bob Organ

Send all questions direct to Bob Organ, Bob Organ Studios, 842 South Franklin Street, Denver 9, Colorado.

In the January issue of *THE SCHOOL MUSICIAN*, the Double-Reed Classroom Column carried a suggested list of materials to be added to your list of contest music for the oboe. I also promised to present a similar list for the bassoon in this issue.

Some of these materials are new, some not so new but all are materials which have won many, many Superior Ratings for young bassoonists during contest and festival seasons. Some of them are, as the expression goes, "Old War Horses"—SO WHAT!!! They are the best in music and everyone who plays well has either heard them played or has played them themselves.

Why is Beethoven's Fifth Symphony played at least once every season by every major orchestra? For the same reason that the two Mozart Concertos for Bassoon are regularly played. The reason — it is all good music, beautiful to listen to, challenging to the performer who is demonstrating his ability to perform such music. It has been good music in the past — it is presently so — and will be so in the future.

February seems a good month to take a breath and review our general knowledge of our instruments. Let us start with the lower tones. In all sections the lowest tones are called the bass, for in harmonic or polyphonic music, the word bass refers to the lowest part or an instrument with a low compass or range. In the reed family of instruments, the bassoon forms the natural bass to the oboe, clarinet, etc. Quite frequently the bassoon is referred to by the German word "fagott" or the Italian "fagatto," or bundle of fagots (sticks).

Early in the 16th Century, Afranio of Ferrara, Italy invented the shape of the bassoon — the tubing doubled back on itself in parallel lines.

Lully (1633-1687) was one of the first composers to use oboes in the orchestra and he used oboe and bassoon in his opera scores. Scarlatti (1659-1725) and Legrensi (1625-1690) both used oboe and bassoon in opera orchestras. Scarlatti used oboe as the principle wind instrument and the bassoon to strengthen string basses. Bach (1685-1750) was the first composer to use all three voices of double-

reeds — soprano, the oboe; alto, the English Horn; bass, the Bassoon. Handel (1684-1759) was particularly fond of Oboes and Bassoons and introduced the DOUBLE BASSOON (Contra Bassoon) in some anthems written for the coronation of King George II of England in 1727. At the turn of the 17th Century, the Oboe, English Horn, Bassoon and Contra Bassoon, were all recognized as important factors in the performance of great music. Players of double-Reed Instruments today are proud to carry on in the traditional manner our importance in the performance of still greater music.

### Music for the Bassoon

*Modern Editions with piano of Classical Works*

MOZART . . . First Concerto in B $\flat$  major — III-V . . . J. Walter Guetter. Andante and Minuetto from First Concerto — III-IV . . . Rubank, Inc.

MOZART . . . Second Concerto — IV . . . Jack Spratt

BOURDEAU . . . Premier Solo — IV-V . . . Rubank, Inc.

PIERNE . . . Solo de Concert — IV-V . . . Rubank, Inc.

KESNER . . . Concerto for Bassoon — V . . . Cundy-Bettoney Co. Inc.

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NOTE: The Kesnar Concerto is comparatively new and was written especially for contest purposes. It has an extremely wide range and is demanding in performance. These materials are all fine for the better performer.

#### Sonatas

GILLIARD . . . Six Sonatas — III-V . . . McGinnis-Marx  
ST. SAENS . . . Sonata, Op. 168—V . . . Durand  
HINDEMITH . . . Sonata — V . . . AMP  
WEINBERGER . . . Sonatine — II . . . Carl Fischer, Inc.

These Sonatas are all fine study materials in that one will find every grade III to V. They are good music, important music, important to the development of better players as they have within them demanding requisites necessary for good performance.

#### Miscellaneous Pieces

ORGANN . . . Romance — III . . . Rebo Music, Denver, Colo.  
MILLARS . . . Adagio and Rondo — III . . . Boosey-Hawkes-Belwin  
ISAAC . . . The Jolly Dutchman — II . . . Carl Fischer, Inc.  
MERLE . . . Murmurs — I-II . . . Carl Fischer, Inc.  
ORGANN . . . The Brook — III-IV . . . Rebo Music, Denver, Colo.  
ORGANN . . . Evening Shadows — II . . . Rebo Music, Denver, Colo.  
BAKALEINIKOFF . . . Ballad, Humoresque and March Eccentric — III . . . Belwin, Inc.

In the miscellaneous pieces listed you will surely find every description or type of music you may wish to play. To mention only a few moods would be — frivolous — humorous — descriptive — melodious — gentleness — boisterousness — etc.

During our study of music we, all in time, learn to realize that even the simplest little melody becomes demanding in respect to its sound. There is nothing written in music whereby one

#### PLEASE MENTION THE SM WHEN WRITING

can just sit down and play only notes. When this happens it ceases to be music — it becomes just so many sounds. This also becomes true when we sometimes try to play, as the expression goes "Over our head" — this is to play something that is too difficult for us technically — it again becomes just so many sounds with meaningless feeling musically. One should strive to feel music in what ever they may perform — if nothing but just a scale.

Let us pick our contest numbers now and start working on them — SHALL WE? So long for now. SEE YOU NEXT MONTH.

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By Mary Louise Nigro Poor

Send all questions concerning your flute problems direct to Mary Louise Nigro Poor, 121 Delcy Drive, DeKalb, Illinois.

This season of 1956-57 saw an interesting musical group from Europe touring the United States. This was the Carabinieri Band of Rome. The 102 piece band is a part of the army but their main duty is police work. They work regularly as policemen but have an hour each day devoted to music. According to the performance this writer heard, it is quite obvious that they are carefully chosen and well trained.

With the help of some Italian-Americans, we were able to carry on rather interesting conversations with members of the band, particularly with the three who played flute and piccolo. These gentlemen were most amazed to learn of the many female flutists in this country. It seems that in Italy, practically all flutists are male.

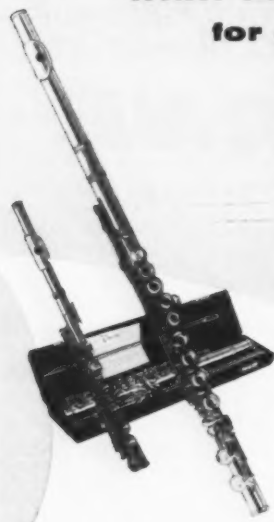
The flutes they used were made of wood with metal keys. This type of instrument is also still used in England today, whereas in France, the silver flute has been widely adopted. There are some English and Italian silver flutes manufactured, but judging from

the ones that we have seen and played, it is understandable why the wooden ones are still used.

It was quite a shock, however, to examine one of the Carabinieri flutists' instrument and then to play it. The response was so poor that I can understand why there are only men playing flutes in Italy! I couldn't help but wonder what might have been the reaction of the bandsmen after they had played on a fine American made flute. Even our most inexpensive instruments are superior to the ones we have tried.

The flutes in this band were not given a prominent place insofar as the music was concerned. An excellent use of the E flat clarinets — sometimes five of them — gave a brilliance that is not usually heard with American-type instrumentation. The intonation of these fine flute and clarinet players was as nearly perfect as possible. This is certainly a tribute to their musicianship. We feel that having heard this band and talked to their flutists has been a very interesting interlude in our musical lives.

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### Six Keyed Piccolo

A letter from a reader in California has brought an inquiry about a fingering chart for this now obsolete instrument. The writer describes this piccolo as having six finger holes, no thumb hole and six individual keys. This is not too rare an instrument and I have one in my own collection. However, the possibilities of facile performance and good intonation are so limited, that every effort should be made to discourage a student from beginning on this instrument.

The chart on which most of the fingerings can be found for this instrument is: CHART of the COMPLETE FINGERINGS OF THE CHROMATIC SCALE for ten, eleven, and thirteen keyed flutes, by Paul de Ville, published by Carl Fischer.

The difficulty of changing from the fingerings on this piccolo to that of the Boehm system, would very possibly be too discouraging to a student later on. The shape of the embouchure hole is also a point to be considered. The rather large size of the hole on these piccolos sometimes makes them difficult to blow.

There is no reason why a student cannot be started on a Boehm system piccolo, and then double on flute, if the individual embouchure is good enough. Excellent piccolo playing is a rarity—as is E flat clarinet playing. Too bad—good players on these instruments are sadly needed in most of our school bands and orchestras.





## Contest Performance

Here are a few things to be watched in a solo performance:

1. **INTONATION.** Sharp? Maybe blowing too loud. Flat? May have flute turned in too far with too much hole covered. An occasional tone in the high register off? Check with a fingering chart.
2. **RHYTHM.** Absolutely accurate? There's not much excuse for incorrect rhythm—after all, it's written down on paper. But who's job is it to see that it is accurately taught and played?
3. **TECHNIQUE.** Tempo too fast for clarity? What's the hurry—better slow and neat than fast and sloppy.
4. **TONE.** Can usually be helped by paying attention to No. 1.
5. **MEMORY.** What a waste of time—and nervewracking, the loss of which frequently causes a poor performance that otherwise might be good. It should be eliminated, but since it is required try not to memorize until all mistakes in rhythm have been corrected!
6. **GOOD LUCK.**

The End

## The Brass Workshop

(Continued from page 53)

the notes covered with a slur mark. Another good example is the *andante cantabile* from Tchaikowsky's SYMPHONY NO. 5 for Horn. Each note ends with the beginning of another one and there is no push to the legato change of notes except in the case of the accented notes. Now for an example of the *andante* movement which is detached, let us consider the *andante* from Haydn's SURPRISE SYMPHONY Second Movement, in which we find eighth notes moving at a speed very similar to those in the Brahms example but now the notes must be distinctly separated because they are to express an entirely different mood, one of gaiety instead of one of seriousness.

### Music Review

**CAPRICE CHARMANTE** by Jaroslav Cimerka, published by Kjos, \$1.00. Grade III.

Range from low B-flat, second line, up to high A-flat above the staff. Includes a moderato, an allegretto, a brilliant cadenza and a showy but not difficult coda. This is a lively solo and may be mastered by the average high school first chair trombonist. An excellent study on slurring, style and technique.

The End

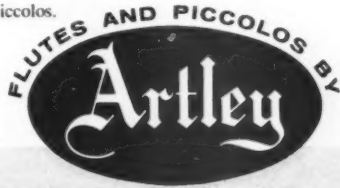
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# DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

## Contest Time

Usually during the Winter season, the number of twirling contests decrease, and unless the schools or civic organizations request twirling specialty numbers for a program, many twirlers put their baton away and forget about it until Spring. Other twirlers, however, take advantage of the Winter season and improve their twirling ability by working on new movements and possibly even developing new routines.

In the very near future the big contest season will be here. The open type contests will be increasing and the

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

school contests will be just beginning. Some of you will be entering a contest for the first time and others having entered a few contests, will be trying for their first "1st-Place" medal.

The various school activities taking place during the Winter months will quite naturally affect your preparation plans for a contest. For example, if you are in the band, glee club and perhaps a few more activities, you will have to budget your time if you are planning to continue participating in all groups. In reality, there are several items which must be taken into consideration in preparing for a contest and one of them is practice.

One of the most important phases of becoming a good twirler is learning *how* and *when* to practice.

The amount of time you spend twirling each day or week will depend on your schedule. Most twirlers have found if they devote one hour per day to twirling, they will remain proficient. On the other hand, many twirlers practice from two to three hours per day. If you are active in other extra curricular activities, you probably will find that one hour each day is the most you can devote to twirling.

Another important aspect of practicing is the time of day set aside to practice. If more benefits are reaped by practicing in the morning, try to make morning practice a habit. Perhaps the afternoon hours will be more profitable or maybe the evening will prove to be the best time for you. Practice at the same time each day if at all possible regardless of when it may be. Naturally, there will be times when unforeseen events arise which will prevent you from retaining the exact same time, but generally speaking, you will be able to keep the same time schedule each day.

Still another point to consider in practicing is your environment. If possible, you should practice in surroundings that are similar to those where the contest is to be held. For example, if the contest is to be held in a gymnasium, try to practice in a similar area. Since most of the contests during the Summer season are held outside, the twirler should practice out-of-doors when preparing for that contest. By practicing in a like environment, the individual will accustom himself to the contest area. This will favorably affect the mental attitude of the contestant while he is performing and thereby tend to improve his performance.

The practice will not be beneficial unless the right mental and physical conditions prevail during the practice session. Whenever possible, you should try to approach your practicing with a pleasant and positive mental attitude. By this we simply mean you should look forward to and enjoy yourself while you are practicing. If you have a negative attitude while practicing, you will progress very slowly, if at all. You should be physically fit for your rigorous schedule. An unhealthy body will not be able to meet the demand imposed upon it by hard sustained practice sessions. So to achieve maximum results from practice, you should be mentally alert and physically fit.

As a final point to aid in your preparation for contests, we suggest you learn the specific requirements for the contest. If you fully understand the rules, you will be able to guide your practicing toward more definite goals.

Best of luck in your competitive work and remember, above all, regardless of the outcome, be a *good sport*.

a new

## Hamilton



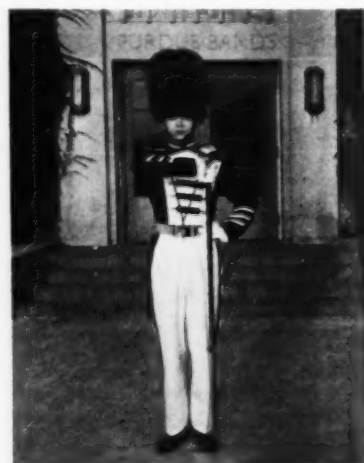
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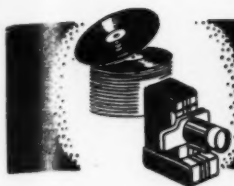
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## Audio-Visual Aids ...

By Robert F. Freeland

### RECORDINGS

**Vivaldi: "Concerto For Two Trumpets and Orchestra in C"; "Concerto for Two Trumpets and Orchestra in E-flat"; "Concerto for Oboe and Orchestra in D minor"; "Concerto for Oboe and Orchestra in F." Fred Hausdoerfer and Harry Sevenstern (trumpets) with the Concert Hall Symphony Orchestra conducted by Otto Ackermann. Other side, Egon Parolari (oboe) with the Winterbur Symphony Orchestra conducted by Clemens Dabinden. One Concert Hall Society Record #1242 \$3.98. (Longplaying 33 1/3 rpm.)**

Vivaldi appeared in Venice in the early seventeen hundreds as a celebrated violinist and composer. One of the early masters of Italian music, Vivaldi in his remarkable concerti developed the form created by Corelli and G. Torrelli and was thus one of the precursors of the symphony. Sixteen of his concerti were transcribed for clavier by J. S. Bach.

The writer of over four hundred concertos for many different instruments and combinations of instruments, Vivaldi is at last being represented more and more on longplaying discs.

Following the strict concerto form, these concerti will be found fine examples for study as well as delightful music to listen to. Highly recommended.

\* \* \*

**Pipes and Drums of the Edinburgh City Police Pipe Band. One 12 inch LP disc, London LL 1484, \$3.98.**

Thirty-four Scot tunes which includes the following: Road to the Isles; Angus MacKinnon, Wade's Welcome to Inverness, Miss Elspeth Campbell, Shepherd's Crook, Rejected Suitor, Bonnie Dundee, Royal Scots Polka, Laird O'Drumblair, Islay Ball, Circassian Circle, etc.

A great interest in bagpipe music has come about in America recently. This album will be of interest to these people and for the school music library.

The bagpipe has taken the place of the harp in Britain and has been used both in battle and in peace since AD 100, but came into strong use during the 14th century.

Little bagpipe music existed in written form. Most of the old tunes were traditional and preserved by memory.

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

Of the two main categories of pipe music, "Ceol Mor" (great music) comprises the pibrochs, usually honouring a chief or a memorable event; the other, Ceol Aotrom, includes the marches, reels and strathspeys. Well recorded on ffrr discs. Recommended.

\* \* \*

**"Little Gaelic Singers of Country Derry." Michael McWilliams, Baritone Soloist, James McCafferty, Director. One 12 inch LP Decca Gold Label Series, High Fidelity, #DL 9876, \$4.98.**

\* \* \*

Contents: "The Dawning of the Day"; "The Spanish Lady"; "Sweet Babe, a Golden Cradle Holds Thee"; "The Next Market Day"; "My Singing Bird"; "Believe Me, If All Those Endearing Young Charms"; "Eileen Og"; "Let Mr. Maguire Sit Down"; "The Bard of Armagh"; "Eileen Aroon"; "Kitty of Coleraine"; "Brahms' Lullaby"; "Palatine's Daughter"; "Oh Come to the Hedgerows"; "Hail, Glorious Saint Patrick."

In this recording, the Little Gaelic Singers give a typical program of Irish folk songs and ballads. Singing with them, as the mood warrants, is a well-known Irish concert artist, Michael McWilliams. The rich baritone blends remarkably with the pure young voices and achieves effects rarely heard in the concert hall. Recommended.

\* \* \*

**Bach: Brandenburg Concerto No. 2 in F. Second Side, Bach: Brandenburg Concerto No. 5 in D. Philharmonia Orchestra conducted by Edwin Fischer. One 12 inch disc in box with notes. Victor LHMV-8, \$4.98.**

A new and vital interest in the Bach Brandenburg Concertos seems to be rising to a high level. You will not find finer performances of these works—this record is almost magical in its effect on the listener. The fidelity is grand, the orchestra is warm and understanding. Fine classical music in a first rate performance and recording. Recommended.

\* \* \*

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George Whitefield Chadwick (1854-  
1931) composed the four "Symphonic  
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orchestra between 1895 and 1907 and  
they bear the descriptive titles "Jubi-  
lee," "Noel," "Hobgoblin," and "A  
Vagrom Ballad." This is the first re-  
cording known to the writer, and the  
first performance given in a long  
time. They are very American, full  
of life and humor — they are pun-  
gently and colorfully orchestrated and  
bristling with good tunes. Musically  
they will stand on their own merits.  
Helpful notes on the jacket by David  
Hall. Highly recommended as an ex-  
ample of true high fidelity, beautiful  
performance, top notch recording with  
power and clear surfaces.

\* \* \*

Strauss, Richard: "Don Quixote, Op.  
35." Frank Miller, cello; Carlton Co-  
ley, viola; Daniel Gilet, violin; NBC  
Symphony Orchestra, Arturo Toscani-  
ni, conductor. One 12 inch LP RCA  
Victor Disc LM 2026. \$3.98.

Here Toscanini gives us a lighter  
and brighter fabric, complete in its  
patterns but with principal subject  
dominant, the motion invariably clean  
and the rhythm crisp. The recording is  
from a broadcast in 1953 and is good  
for the tape. Clear of noise and good  
volume and timbre. Recommended for  
a first purchase in the private or school  
record library.

\* \* \*

Scots Guards on Parade. Regimental  
Band and the Massed Pipers of the  
Scots Guards directed by Lt. Col. Sam  
Rhodes. One 12 inch disc Angel  
#35337 TP, \$3.48.

Contents: "H.M. Jollies"; "Ecos-  
saie"; "The Skye Boat Song"; "Com-  
in' thro' the Rye"; "Murray's Wel-  
come"; "Australian Ladies"; "The  
Queen's Guard"; "On the Quarter  
Deck"; "Heilan' Laddie"; "Scotia to  
Columbia"; "Gathering of the Clans";  
"The Shielding"; "Westering Home";  
"Royal Scots Polka"; "The Black  
Bear"; "Back o' Benachie"; "Corona-  
tion Bells"; "Birdcage Walk."

This is the second recording by  
Angel of the "Scots Guards." The first  
disc "The Scots Guards" has been most  
successful, and this new release has  
come from popular demand. As before,  
only about half of the numbers feature  
the pipes; the other half are performed  
by the Regimental Band. The perform-

ance is truly brilliant and the reproduc-  
tion is close to perfect. Highly recom-  
mended.

\* \* \*

Playtime with Music. Songbook with  
5 unbreakable 78 rpm records. Film-  
strip House, 347 Madison Avenue,  
New York 17, N.Y. \$9.00.

Music arrangements simple enough  
to be played by a child or an adult with  
limited training, Charity Bailey and  
Marion Abeson have set down songs  
which have consistently pleased the  
children, parents and teachers who  
have heard them on records, at concerts  
and at school. Saucy verse, delightful  
pictures, catchy songs for the nursery  
and primary school age children.

\* \* \*

Britten: *Sinfonietta*. Berger: *Sere-  
nade Concertante*. Block: *Four Epi-  
sodes*. Pinkham: *Concertant*. Various  
ensembles, Izler Solomon, conductor.  
One 12 inch LP M-G-M disc #3245.  
\$3.98.

I review this recording because it  
represents modern music of the best  
recorded in a fashion to reward praise  
and comment. "Sinfonietta" Op. 1,  
written when Britten was eighteen  
years old. It holds much in store for  
those who have not heard this fresh  
and melodic work. The "Concertante"  
by the Boston composer Daniel Pink-  
ham, is a study in sonorities, and re-  
corded for the first time. Ernest Bloch's  
"Four Episodes" (Knickerbocker  
Chamber Players with William Mas-  
selos, Piano) include "Humoresque  
Macabre," "Obsession," "Calm," and  
"Chinese." The Brandeis Festival Or-  
chestra performs Arthur Berger's "Se-  
renade Concertante." A short work with  
much interest, clear and exacting.  
Highly recommended.

## FILMS

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sound and in black and white. \$62.00.  
Encyclopaedia Britannica Films, Wil-  
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string quartet—range and tone of each instrument, how they combine to create many moods and develop a theme. Recommended for junior, senior high schools and adults.

\* \* \*

**Polynesian Dances.** One 16mm motion picture. 11 minutes, sound and in color, \$100.00. Made in 1956. Oceania Productions, 733 Plymouth Road, Claremont, California.

Includes scenes of ancient Hawaiian dances and primitive chants, dances of the Tahitians and Gilbertese, and other Polynesian dances.

\* \* \*

**Symphony Orchestra: 2nd Edition.** One 16mm motion picture, sound and color, 14 minutes. Color \$125.00, black and white \$52.50. Encyclopaedia Britannica Films, Wilmette, Ill.

A new film produced in Vienna with the Vienna Symphony Orchestra showing how the early quintet expanded from five single voices to a whole string orchestra of five sections and later added other sound colors. Portions of these selections are played: "Eine Kleine Nachtmusik," "2nd Brandenburg Concerto," "Siegfried Idyl," "Wedding March," "Roman Carnival Overture," "Dvorak's 5th Symphony." Recommended for Junior and Senior High Schools.

The End

## String Clearing House

(Continued from page 57)

tions as well as attractive numbers by the author. Exercises and pieces include keys to four sharps and flats. Pages are attractively set up with large notes and illustrations young people will enjoy. Various types of bowing are also covered in this fine book.

\* \* \*

**A Tune A Day, Scale Book.** C. P. Herfurth. Published Boston Music Co. Price 80c.

This is a beginning scale book in the first position. It includes studies in thirds, arpeggios and an introduction to double stops. The minor scales are not introduced until next to the last page.

\* \* \*

**Building Technic with Beautiful Music.** Samuel Applebaum. Published Belwin. Price \$1.00 Each.

This Series consists of Three Volumes.

**Volume I** This volume in the first position deals with elementary and intermediate grade Etudes (by Wohl-

fahrt, H. Sitt, Kayser and others). Each page contains many helpful teaching points for both teacher and student. Familiar melodies which include the eighth-note are presented. Left hand pizzicato notes have been inserted by the author in the selections.

**Volume II**—This volume also in the first position is more advanced. It continues with basic bowings. The left-hand technics and more advanced problems in the bow arm as well as the dotted rhythm are included in this interesting volume. Selections by well-known composers are included. The format of Volume I with its teaching points is continued.

**Volume III**—This volume contains selections and exercises in the 1st and 3rd positions. Mr. Applebaum is to be congratulated on his fine selection of worth-while music in these books. Many interesting folk tunes from all over the world are incorporated in the body of the entire series. The notes on teaching and editing are excellent.

## Easy Solos for Violin and Piano

Samuel Applebaum, the well-known teacher and pupil of Leopold Auer, has made some interesting transcriptions and arrangements devoted to the problems of the young string player. The solos, all well-edited and fingered, may be used in conjunction with the three Volumes above or any other method. The solos are musically appealing and contain sound teaching points for both hands. All are in the first position.

**Chop Sticks**—(G Major) Contains only quarter and half-notes. Simple double stops, right and left hand pizzicato make this a fine left-hand etude. **GRADE I.**

**To A Wild Rose**—E. MacDowell. (C Major). No note shorter than a

quarter. Fine for legato study. **GRADE I.**

**The Four Pipers**—(Passepied in Rondo Form) Andre Destouches (1672-1749).

A charming piece in g minor and related keys. Contains eighth notes. A fine solo for style. **GRADE II.**

**The Little French Boy**—Jean B. Senzille (1687-1730)

A fine solo for martele and detached strokes in D minor. No note shorter than an eighth note. **GRADE II.**

See you next month!

The End

## Buescher Aristocrat Saxes Popular With Artists

(Continued from page 8)

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## Larry Leblanc Captivates Students

(Continued from page 36)

effectively using this sound-motion display for clinics, conventions, new music store openings, shows, and other events. If you are interested in using "Larry" for your school band event (with five one-minute talks on your program), write to: Promotion Department, G. Leblanc Corporation, Kenosha, Wisconsin.

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## MISCELLANEOUS

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**SCHOOL MUSIC DIRECTOR'S GUIDE TO FLUTE TEACHING** by Mary Louise Nigro Poor. How to start and help flute players. \$1.50. 121 Delcy Drive, DeKalb, Illinois.

**SOUSAPHONE BELL COVERS** complete with School Letter \$5.00. Specify color (send sample) and bell size. Design covers on special order. Musical Specialties Mfg. Co., 1435 B West 50th St., Norfolk, Virginia.

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Accordian Teachers' Guild, Inc. sixth annual Workshop given in the Panel Room, Hotel New Yorker, New York City, July 20, 21, 1956, preceding the NAMM Convention. Front row, sixth from left is pictured Prof. Howard Murphy, of Columbia Teachers' College, Columbia University. The class of 102 was composed of teachers from all parts of this country and Canada.

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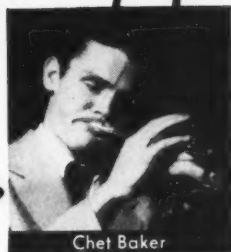
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